Kine Weekly

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KINEMA... WEEKLY, 12/5/60.

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No. 2,745 | Thursday, May 12, 1960 | Vol. 516

Everyone loves
Lyons Maid

News highlights . . .

Sir Tom angry with CEA

THE OUTCOME of last week's pay-talk meeting with the CEA was not only "unsatisfactory" but "an insult to the union" Sir Tom O'Brien, general secretary of NATKE, told KINE. on Tuesday.

The union wants a share of the entertainments tax relief and, said Sir Tom, is prepared "to be tough about it." A further meeting with the CEA is to be held today, Thursday.

"I hope they have had second thoughts," said Sir Tom. "The public is not getting this money, nor are the employees. It seems as if the CEA and KRS are out to carve up these millions between them. I think it's high time people at the top, like Lord Rank and Sir Philip Warter, took a hand in these negotiations—I'm sure they don't know what's going on."

Sir Tom said he had hoped to present a figure to the annual NATKE conference which opens in Brighton next week, but this now looked impossible.

"If we are not given a reasonable figure," he added, "then we shall know what to do about it."

NATKE also had further talks on wage increases with the KRS on Wednesday.

"This is rather a different matter," said Sir Tom. "We have been promised that any pay increases will be made retrospective to the date of our last talks which were in February."

Quota relief form changes

THERE ARE two important changes in the quota-relief application forms now being sent to all independent exhibitors. They are in line with the new legislation which allows exhibitors not normally showing a film for more than three days to claim relief from full quota with only one competitor—instead of two, as before—and exhibitors whose net takings average not more than £125 a week to complete exemption from quota obligations whether they are in competition with other cinemas or not.

Forms can be obtained from the Board of Trade, IM2 Division (Films Branch), Horse Guards Avenue, London, SW1. The Board asks exhibitors, when completing their forms, to draw attention to any changes of which they are aware in the established booking pattern in the immediate locality, or any other changes which they feel will affect the quota position of their theatre, i.e., new concurrencies, changes in competitor's runs, etc.

'All Right' for Columbia in U.S.

COLUMBIA is to distribute the Boulting Brothers' "I'm All Right, Jack" throughout the U.S. following negotiations there by Victor Hoare and Michael Bromhead of Lion International. John Boulting returned from the States yesterday, Wednesday, with full details of the deal.

This is the most successful foreign distribution deal yet pulled off by the British company which negotiated direct, after American independent distributors had proved indifferent. Meanwhile "Jack" continues to play at record-breaking level at the Guild Theatre, New York, where, again, the booking was made directly by Lion International.

Regent Film's first feature

REGENT FILM is to go into feature production as a result of a deal negotiated by Lionel Clayton with Richard Aubrey, 40-year-old director and writer.

The film, "Run, Johnny, Run," is being budgeted as a first feature with an international cast. Co-author of the story is Donald Ford, chairman of the London County Council's general purposes committee.

The picture is scheduled to go into production during the second week in August.

CEA Summer Conference programme

The full programme for the forthcoming CEA Conference at Folkestone has now been fixed as follows:

Sunday, May 29—9pm. to 12 midnight: Informal opening night supper dance at Grand Hotel held by Walls.

Monday, May 30—9am.: Golf competition at Folkestone Golf Club.

9.30pm. to 1am.: Reception and dance sponsored by Joseph Levine to launch the Warner-Pathe release "Hercules Unchained" at the Leas Cliff Hall. Presentation of Golf Trophies and prizes.

Tuesday, May 31—10am.: Open forum at the Grand Hotel during which John Trevelyan will read a paper on "The Problems of Censorship." Questions and discussion.

11.30am.: Arthur Watkins, president BFPA, with producers John Baxter and Monja Danischewsky, will address forum and invite questions and discussion.

1pm.: Adjourn for lunch.

2.45pm.: Resume forum (if required).

5.30pm.: Branch secretaries meeting Grand Hotel, Folkestone.

8.30pm.: Special showing by Columbia of a film at Odeon, followed by reception and supper-dance for invited guests at the Grand.

Wednesday, June 1—10am.: General Council meeting at the Grand.

8.30pm.: Mayor of Folkestone's civic reception and dance at Leas Cliff Hall. During the evening the CTBF draw will take place for prizes donated by Eldorado.

Thursday, June 2—9pm.: J. Lyons' "La Gala Gaieties" at Leas Cliff Hall.

As in previous years the "La Gala" tea, coffee and ice cream salon will be available for delegates, and Harry Adley will be extending his usual hospitality.

PRODUCERS VISIT THE BoT

A DEPUTATION from the three producers' associations—the BFPA, the FBFM and ASFP—visited the Board of Trade yesterday, Wednesday, to present personally their observations already submitted on the production levy.

Viewpoint

IN SEARCH OF COMPROMISE

THE final arrangements for the CEA Summer Conference, starting at Folkestone on May 29, are published this week, and, on the business side, interest is centred on the Open Forum.

In view of the wide differences of opinion that at present exist between exhibitors and producers on the question of the British film production levy, the session in which Arthur Watkins, the BFPA president, and producers John Baxter and Monja Danischewsky will defend the attitude of the film makers, promises a fascinating exercise in debating skill.

The issue, at present before the Board of Trade, is whether the levy yield should be lifted to the £5 million which the producers require, or reduced to the minimum of £2½ million provided for in the legislation, which is considered to be adequate by the exhibitors, who are seeking additional relief for the small man.

On the one hand it is quite certain the steadily increasing output from British studios would not have occurred if the levy had not been maintained over the years; and exhibitors generally would be worse off, with a product situation even more acute than it is today.

It is true to say that the needs of producers are also in the interests of exhibitors, yet there is a case for the independent who pays a levy but does not reap the box-office benefits of British films, particularly where payment of the levy replaces the cinema tax as an economic burden.

It is not logical to argue that exhibitors generally can afford to pay a higher scale of levy as a result of the Budget, because with the abolition of tax, the real benefit goes to the more prosperous cinemas.

Somewhere between the two extreme points of view, the industry and the Board of Trade must find a happy compromise that will maintain the impetus of British production and yet provide for adequate levy relief to exhibitors where economic existence is only marginal.

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Long Shots

ON Thursday this week, Philip Goodhart, one of the new Tory MPs, is asking the Home Secretary whether "in his next discussion of the policy of the Board of Film Censors he will inform the new president of the Board (Lord Morrison of Lambeth) of increasing public concern about the number of horror films shown in cinemas."

This question is a pointer to the new line which MPs interested in films are likely to take.

Several of them on both sides of the House of Commons are disturbed by what they regard as blatant exploitation of sex and horror, especially in some of the non-circuit cinemas in London.

Already, Stephen Swingler has put down questions about film censorship. He has postponed them several times.

Now he proposes to ask Mr. Butler two questions on Thursday, June 2.

The first is to inquire whether it is desirable that local authorities should retain their present powers to censor films shown in their areas.

Mr. Swingler will suggest that there should be fresh legislation, to set up new machinery for film censorship.

He will also ask Mr. Butler to set up a committee to investigate all forms of censorship now existing in Britain, and to make recommendations about what new laws are needed.

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A SENSE of fairness has prevailed in the negotiations between the CEA and KRS dealing with the position of exhibitors who had benefited from the special arrangements for film hire relief under the £20 tax rebate scheme.

The CEA has done well to secure an extension of the arrangement for contracts signed on or before May 4 and for contracts signed after that date and due to mature on or before September 3.

And the KRS has been reasonable in making this concession.

Moreover, it has been established that, when the principle of individual negotiation is applied to subsequent bookings, the exhibitors affected will not be forced into a position where they will be the losers as the result of tax abolition; and, in the event of difficulties, the exhibitor can appeal to the joint committee.

By and large, it is a satisfactory solution to a difficult problem.

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THE CEA talks with NATKE on wages and conditions are proving to be hard going.

Little, if any, progress was made at last week's meeting, I gather.

NATKE is up against the fact that the belated abolition of tax is of precious little benefit to a wide range of cinemas and none at all to those previously exempt.

The crux of the CEA's case is, of course, that the union cannot expect to get drops out of a lemon already squeezed dry.

The CEA is, therefore, bound to resist to the last ditch any attempt to secure anyt[illegible]g in the nature of an all-round pay increase.

The protagonists meet again today. [illegible]hursday.

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THE trade is well pleased with the appointment of Lord Morrison as President of the British Board of Film Censors.

The wholehearted approval of the BFPA and FBFM was formally placed on the record at their council meetings last week; and the officers of the CEA are equally delighted.

In essence, trade opinion is that no better man could have been found for the job, particularly at a time when the much more liberal policy of the Board is the target of criticism from many quarters.

The former Foreign Secretary and Deputy Prime Minister has an instinctive capacity for assessing public opinion which should be of immense value in guiding the policy of the Board.

Politically influential, Lord Morrison also brings to the appointment experience of the Home Office, an unrivalled knowledge of local government, and the opportunity for closer liaison between the trade and the Association of Municipal Corporations, of which he is president.

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THE BFPA also paid a warm tribute to the BBFC's retiring president, Sir Sidney Harris.

And BFPA president Arthur Watkins, as a former secretary of the Board, was well qualified to add this personal compliment—"I can say, without hesitation, that Sir Sidney was the best President that the Board has had to date."

He steered the Board through a difficult period of change—a period of great importance to the trade, resulting in the broader censorship outlook of today.

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TWENTIETH-FOX'S participation in British production is now firmly established as a long-term operation ranking in importance on par with the output of the corporation's Hollywood studios.

This was confirmed to me by Buddy Adler, 20th-Fox's executive head of production, who arrived in London last week for talks with Goldstein.

He told me that 20th-Fox is firmly committed to completing a minimum of seven pictures in Britain this year. "The total may well be higher," he added. The budget will be somewhere between 15 and 18 million dollars.

After consultations with Walter Wanger, writer-producer Nunally Johnson over the week-end, 20th-Fox has decided that the five million dollar production of "Cleopatra," with Elizabeth Taylor, definitely will be made in Britain.

Buddy Adler also ratified the agreement for the making of "The Millionairess" in association with Tolly de Grunwald; and what a glorious cast: Sophia Loren, Peter Sellers, Alastair Sim and Vittorio de Sica.

Another interesting project is under way—a production of "The Visit" which the Lunt

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[illegible]g the Cannes presentation of [illegible]s and Lovers," Britain's entry [illegible] Buddy Adler is returning to [illegible]up yet another important pro- [illegible]am told, will be based on the [illegible]f our great authors.

[illegible]to bring over a top Hollywood [illegible]s one.

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screening [illegible]

Warner P[illegible]
Wedding [illegible]
a big turn-out of critics and columnists.

The film[illegible] of course, have different introductory treatments, but both magnificently capture the colour and spectacle of the processions, the highlights of the Abbey ceremony, and the departure for the honeymoon cruise.

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THE group headed by John L. Burgess, managing director of Cumberland Newspapers, in which Sir Michael Balcon has an interest, has been accepted by ITA as the programme contractor for the two stations which are proposed for the Border area.

The group will have its headquarters and studios in Carlisle.

It is planned to open the first transmitter at Caldeck, near Carlisle, early next year, and the second near Selkirk at the end of 1961. Together they will serve an area embracing over half a million people.

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MO ROTHMAN, Columbia International's executive [illegible]ice-president who was over here recently [illegible] talks with Mike Frankovich has been for[illegible]lly elected to the board of the British c[illegible]pany.

He fil[illegible]he vacancy caused by the recent death of [illegible]. A. Adler.

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BRIT[illegible] LION'S publicity director, Theo Richmo[illegible]phoned from Paris to enthuse about a new [illegible]hat is being produced there. It is an off-[illegible]picture—"Ballets de Paris."

Theo[illegible] just seen the rushes from the first week's [illegible]k under the direction of Terence Young[illegible] was greatly impressed by the spectacular [illegible]ng, colourful settings and the exciting dancin[illegible]

As t[illegible]tle suggests, the film presents ballet, not tr[illegible]nal but somewhat in the style of the succes[illegible]" American in Paris." The choreography [illegible]esigned, I am told, to have popular appeal [illegible]he mass audience.

Th[illegible] will feature four ballets—separate vehicl[illegible] the talented Zizi Jeanmaire, Cyd Char[illegible]loira Shearer and Roland Petit, who is al[illegible]onsible for the choreography.

Fac[illegible] be introduced by a different world-famo[illegible] vet to be signed for the picture.

Brit[illegible]ion has secured distribution rights for [illegible]K, the U.S, the Commonwealth cou[illegible]nd certain other territories.

Ti[illegible]re is being produced in Super Techni-ram[illegible]d British Lion is planning to handle it on [illegible]ad show basis.

The Hollywood Foreign Press Association in its first annual poster judging contest held in Hollywood, awarded the first prize to the Associated British poster on "Look Back in Anger." The award of a Golden Globe—an honour for Britain as well as for the company—was received in London this week and presented by C. J. Latta, managing director of ABPC to David Jones, the corporation's controller of publicity and advertising. Looking on are Reg Jackson of Warner-Pathe, and P. Clements of ABPC, to whom Mr. Latta paid tribute as the leaders of the team which created the prize winning effort

THE new director of the Venice Festival, Emilio Lonero, who succeeds F. L. Amannati, has made it clear that the change will not affect the formula or general policy this year.

The feature films section of the festival will be held from August 24 to September 7, and the competitions for documentaries and children's films will—as usual—take place at an earlier date.

Rene Clair will be the honorary president of the feature film jury; Great Britain is represented by Peter Baker, editor of *Films and Filming*. Among the other members are two prominent directors, the Spaniard Luis Berlanga and the Indian Satyajit Ray, and U.S film critic, Samuel Steinman.

The jury for documentaries includes writer-director Karel Reisz for Britain and Sidney "Savage Eye" Meyers for the U.S.

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PLANS are going ahead to make the Berlin Film Festival, in its 10th anniversary year, an even more glittering occasion than in previous years.

It is being held from June 24 to July 5, and one of the features will be a programme devoted to the films which have won the coveted "Golden Bear" awards.

Over 30 countries have already announced their intention of participating. Britain's official entry is British Lion's "The Angry Silence," which has already been sold by Lion International to a German distributor and will be dubbed into German in due course.

The Festival copy, however, is at present being subtitled in Berlin, as dubbed films are excluded from competition by the Festival rules.

The U.S will be represented by Stanley Kramer's "Inherit The Wind," starring Frederic March, Spencer Tracy and Gene Kelly, which will have its world premiere in Berlin. Two years ago, Stanley Kramer's "The Defiant Ones" was a prizewinner at the Berlin Festival.

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FEW people are as successfully persuasive as Mike Frankovich in raising funds for Variety Club.

Through Mike's good offices the club has just received a gift of £1,000 from Mrs. R. Schaerf, which will go to the Sunshine Homes for Blind Babies, and £250 from Michael Wick, to be donated to the St. Agnes Orphanage, which is now entirely supported by Variety Club.

Sam Eckman, another good friend of Variety Club, has made a personal gift of £120 to renovate some billiard tables that are to be handed over to the Federation of Boys Clubs.

Some of the tables, I understand, were secured by Arthur Helliwell, *The People* columnist, from a popular hostelry near our printing works.

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AS A result of reorganisation in the Associated British publicity division under David Jones, Ken Allen is to become responsible for liaison between the Elstree studio publicity team and Fleet Street.

Don Mackrell, a former ABC champion showman, has been brought in from the circuit, to take over Ken Allen's special services responsibilities at head office.

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OUR industry is poorer by the death of Tom Robinson, managing director of the unique Manchester entertainment enterprise, The Regal Twin Cinemas.

A popular figure in the trade, Tom not only actively participated in CEA affairs as a general council delegate, but also served the interests of fellow exhibitors as secretary of the former Manchester and Salford branch CEA and then the Manchester and District branch over a period of 19 years.

He first became associated with the trade in 1924, when he was appointed accountant and secretary of the Piccadilly Picture Theatre, Manchester, which was sold for conversion into a store as far back as 1938. It was after he had liquidated the Piccadilly company that Tom became associated with the Regal Twins.

Unfortunately, a severe operation in 1958 and subsequent ill-health considerably restricted his trade activities.

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NEED for surgical treatment has compelled Sam Redford, 20th-Fox's joint sales manager, to take time off from his Soho Square office.

Jim Pattinson tells me that the necessary operation is not a serious one, but treatment will keep Sam away from business for several weeks. So a few lines of good cheer will be welcome at the Private Floor, St. Paul's Hospital, 24, Endell Street, W.C.2.—**The Stroller.**

News of the Week

CEA-KRS agree to extend tax rebate formula

A DECISION to extend the application of the film-hire relief formula, under the £20 tax rebate scheme, for a limited period, was reached at last week's meeting of the joint committee of the CEA and KRS.

The extension will apply to exhibitors who previously benefited under the arrangements, where contracts were signed on or before May 4, 1960, and where contracts signed after that date are due to mature on or before September 3.

It was also agreed that contracts signed after May 4 and due to mature after September 3 would be subject to individual negotiations, but on a basis to ensure that bona fide small exhibitors will not suffer loss as a result of tax abolition.

The text of the agreement recommended by the joint committee to the CEA and KRS councils is as follows:—

(a) In the case of agreements signed by such exhibitors on or before May 4, 1960, the special arrangements should apply irrespective of maturity date.

(b) In the case of agreements signed after May 4, 1960, by such exhibitors for maturity on or before September 3, 1960, the special arrangements should also apply.

(c) In the case of agreements signed after May 4, 1960, by such exhibitors for maturity after September 3, 1960, such agreements shall be dealt with on a basis of individual negotiation designed to ensure in the circumstances of each case that bona fide small exhibitors should not lose by the abolition of tax.

(d) Any exhibitor or renter who feels that any new terms so negotiated are not compatible with the spirit of (c) above shall have the right of appeal to the joint committee.

(e) Exhibitors affected by the above should, at an early date, initiate negotiations with renters for new terms as mentioned in (c) above, and renters' offices should deal with these negotiations as expeditiously as possible.

In a letter to members, Ellis Pinkney, CEA general secretary, emphasises that exhibitors have the right of appeal to the joint committee. He points out that renters' offices—in some cases head offices and in others branch offices—are being urged to expedite negotiations for new terms.

Any member, therefore, who experiences delay on the part of renters in connection with negotiations should inform CEA head office immediately.

'Trials of Wilde' for Du Plessis drive-ins

PIETER DU PLESSIS, managing director of Film Import which controls 28 drive-in theatres throughout South Africa, has secured the South

continued on page 23

BFPA and FBFM COUNCIL MEETINGS

Ready for co-productions

BRITISH producers are now "ready to go and do business" with their Italian and French counterparts as soon as the new co-production trade treaties are completed at government level.

Arthur Watkins said at Thursday's press conference following the monthly meeting of the BFPA executive that discussions on co-production with Italian and French trade interests had now been completed. They had spent the whole of the previous Friday talking with French producers in Paris and were greatly impressed by the enthusiasm shown at the prospect of going into joint production.

Mr. Watkins said: "As far as we are concerned we have reached the position where we are ready to go and do business. There remains, of course, the question of trade union co-operation—that is vital to the whole operation and that is why we saw the unions before we even met the French and Italian producers, or the Board of Trade."

Mr. Watkins added that the British unions had been kept fully abreast of the developments and had been given full reports of the discussions between the producers of the three countries.

A deputation of British film union representatives had met their Italian counterparts in Rome and between them had come to an agreement containing several points which the British producers could not accept.

They had asked to meet the unions again when it was hoped these points could be discussed. It was planned to fix the meeting for the very near future, probably as soon as the Cannes festival was over.

Mr. Watkins pointed out that for the British unions the whole business of co-production was a new and novel step. On the other hand the French and Italian unions had already worked on some 450 co-productions, gaining much valuable experience.

"Co-production," said Mr. Watkins, "is one of the most important steps forward in the

continued on page 23

CANNES FESTIVAL

Britain in the market from the start

THE thirteenth Cannes Festival got off to a controversial start. "Ben-Hur" was not to everyone's liking, and was severely criticised. But as everyone referred to it as an "amazing spectacle anyhow" there is not the slightest doubt that when it is released in France towards the end of the year it will be a money-spinner.

There was a note of optimism, as far as business was concerned, from the very start. British and foreign visitors agreed that Cannes was the best festival.

More British visitors are due here than ever before. Many, expected from the start, decided to come later. This week will probably see the real start of the festival. The "market" on the Rue d'Antibes will be open, and dozens of films not included in the festival will be seen and, undoubtedly, bought.

Britain is in the market. The Club Cinema has been booked for May 13 and 15 by Lion International. "The Entertainer," "The Battle of the Sexes" and "The Angry Red Planet" will be shown.

It was also hoped that the Associated British film of the Royal wedding might be shown during the festival. It was offered to M. Favre Le Bret but he turned it down. He believed that acceptance might create a precedent.

Macgregor Scott, Sarah Branch and Paul Massie are due to join the Associated British party on Friday, and the company is giving a reception on Monday.

Mr. Watkins, president of the BFPA, will give a luncheon on May 16.

Headed by John Davis, The Rank Organisation's contingent will include Kenneth Winckles, Colan MacArthur, Geoffrey Martin, and representatives from many overseas branches and companies.

From Rank Film Distributors of France will be J. A. Hiscocks and Mme. Alix [illegible] jeman-Boisnard; from Germany, Job Weeni[illegible] from Rank Film Distributors of Belgium, [illegible]ndrew Allen; from Rank Film Distributors o[illegible]aly, J. Alexander; from Rank Film Distri[illegible]rs of Indonesia, Tan Soen Bok; and fr[illegible] Latin America, Hernan Varela of the Chilean [illegible]anch, and C. M. T. Lindner of Rank Filmes [illegible] Brasil.

They will attend the showing of "T[illegible] Innocents" which, under the title of [illegible]ombre Bianche" is an invited entry from [illegible] and will wind up the festival programme on [illegible]y 20.

Rank is distributing this film in the [illegible] and certain overseas territories.

There are two main business top[illegible] film people will discuss during this Festiv[illegible] The first is TV, which includes most countr[illegible] The other is Franco-British co-productions.

The first of these is very important[illegible] Euro-vision will hold its own Festival at the [illegible]rtinez from May 13. The hotel is packed [illegible] TV men, and business started from the w[illegible]d go. Italy, I understand, has already bou[illegible] the American "Wagon Train" series.

Cecil Madden of the BBC was one of [illegible] first

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ll be joined later by Cecil Mac-
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TV film festival has been
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films but their names are not
time of writing.

rs are here in force. Mr. Mad-
"One problem is language. It
for Britain and America to do
t is more difficult when it comes
l countries." He suggested that
d be shot in various languages, or
t be dubbed. TV, it is agreed,
such a speed—even in France the
bout 600,000 new sets a year—that
er it may be more important to
Festival than the cinema. That is
ted opinion.

The In ational Producers' Federation meeting later the Festival will also examine the problem. The Association already has a mandate to discu collaboration with the international TV body

Customs duties on film equipment imported temporarily will also be discussed by the International. The importation of such equipment when used by foreign film producers, for a limited period, should be free.

M. Fournier, secretary of the French Producers told me: "We believe that producers should be allowed to carry their equipment across frontiers in the same way as tourists drive their cars across frontiers."

There will be talks between British and French on the co-production question. The two countries have, of course, agreed proposals to be submitted to their respective governments, and once this plan is accepted the green light will be switched on.

Talks between individual producers at Cannes will, therefore, be no more than exploratory.

M. Gaetan de Boissiere, who presides over the Film Publicity group in France, told me that he hoped the advertising side will also be able to collaborate.

French film promotion, M. de Boissiere explained, has a great deal to learn and the lesson might be given by Britain. There was, he said, very litt promotion, compared with the way films are romoted in Britain and the U.S.

This bout as far as we had come by the week-en This week should produce feverish activity. **Henry Kahn.**

First of prints of Rank's "Wedding in Spring" left London Airport by Comet on Sunday

THE ROYAL WEDDING FILMS

The world saw it on Monday

BIGGEST operation of its kind that the company had tackled since "A Queen is Crowned," The Rank Organisation's colour film, "Wedding in Springtime," was on its way to Australia and the Far East within 48 hours of the event.

On Monday evening the film was being seen by cinema audiences as far apart as London, Toronto, Bombay, Nairobi, Johannesburg and Bangkok.

To coincide with the release of the film in London the most elaborate plans were made by JAROFD to reach as many countries as possible by that day; and, within a week of the ceremony in Westminster Abbey, nearly two hundred prints of "Wedding in Springtime" will have been rushed by air to more than 40 countries.

Pageantry

Every minute counted. From the cameramen sited at key vantage points within the Abbey; from the men who recorded the pageantry of the processions and the highlights of the Buckingham Palace reception to the final scene on the Palace balcony and the sailing of the Royal Yacht from the Port of London on the first stage of the honeymoon voyage, dispatch riders rushed the film 20 miles to the Rank Laboratories at Denham. Here the processing plant worked at full stretch throughout the week-end to supply the majority of the 300 prints required for Britain and the world.

Producer

This huge operation was supervised by George Grafton Green, executive producer of Rank's Special Features Division.

More than 50 especially edited prints of the film with German commentary were ready for dispatch on the Monday after the wedding and versions with commentaries in such languages as French, Dutch, Spanish and Portuguese have been flown to territories as far apart as the Philippines, Latin America and the French-speaking areas of Canada.

Shooting the film involved 14 colour cameras along the processional route, five in Westminster Abbey, two inside Buckingham Palace and two at the Pool of London. This is the first time that every part of a Royal Wedding ceremony in the Abbey has been filmed in colour. The first time, too, that members of the Royal Family have been filmed inside Buckingham Palace in colour on such an occasion.

Cameras

The Queen gave special permission for two colour cameras, one static and the other mobile, to be installed in the Grand Hall for shots of the newlyweds and principal guests arriving back for the reception.

A copy of the film was flown out to the Britannia. Another copy was sent to Windsor Castle so that the Queen and Queen Mother could see it.

"Wedding in Springtime" was produced by George Grafton Green: Ted Candy was production manager. Wynford Vaughan Thomas came straight from Buckingham Palace to Denham to commentate the film in the early hours of Saturday morning and the script was by Sean Fielding.

Prints shown on land and sea

AB-PATHE'S "May Wedding," two-reel colour record of the marriage was distributed throughout the country early on Monday morning, following one of the most intensive week-ends ever experienced by the staff.

Warner-Pathe Distributors, which is releasing "May Wedding" in the United Kingdom, rushed through an early print to launch the film with a champagne Wedding Breakfast on Sunday morning.

Film critics and gossip writers from the national press, feature writers, and the trade press journalists attended this special preview at Warner-Pathe's Corner Cinema, Soho Square.

In addition, Warner-Pathe has also arranged for "May Wedding" to be shown in Britain's two leading liners, Queen Mary and Queen Elizabeth. Both will be screening this record of the year's outstanding event for six weeks.

Well over 100 copies of the film were also booked by cinemas up and down the country, and thanks to the technical resources and teamwork of the AB-Pathe unit, all were received for screening on Monday.

The overseas enthusiasm for "May Wedding" was equally overwhelming. Macgregor Scott, managing director of AB-Pathe, says he has concluded distribution arrangements for the film to be seen in 40 overseas territories, including Australia and New Zealand, South America, Canada, USA, the Far East, and all over Europe.

To meet this demand, foreign commentators were flown to England to record special commentaries of "May Wedding" in numerous languages, including Spanish, French, Dutch, German and Italian.

Twenty-three camera positions were used to record "May Wedding," five of them inside the Abbey.

Produced by Terry Ashwood, "May Wedding" has a script written by John Pudney and spoken by Sir Michael Redgrave; while the film's musical score was especially composed and conducted by Muir Mathieson.

Discussing the commentary for Associated British-Pathe's "May Wedding" are (from left to right) John Pudney, author of the commentary, producer Terry Ashwood, and Sir Michael Redgrave who spoke the commentary

World Markets

Columbia reorganisation cuts the 'red tape'

NEW YORK.—The operation, supervision and co-ordination of promotional activities for Columbia Pictures International have been placed under the direction of the parent company's advertising and publicity department, it was announced by Jonas Rosenfield, Jr., executive in charge of advertising and publicity. The move is effective immediately.

The thinking behind the decision follows the pattern of most companies getting more revenue from abroad than domestically and that therefore greater attention should be paid to the selling of the pictures abroad.

Rosenfield thought that the potential of new markets in some areas and the expansion of existing ones should enter into the thinking of the promotion-minded company. He characterised the advertising and publicity operation overseas as "stepchildren until now, as regards budgets, manpower, etc."

Objectives of the reorganisation are to make directly available to its overseas offices the creative manpower, ideas and resources of a combined department headquartered in New York and Hollywood. Also, to strengthen the autonomy of publicity directors and branches throughout the world, and to create a flexible and unified operation of autonomous units.

Through the integrated department there will be even closer relationship between the home office and key outposts of the publicity set-up, headed by Alan Tucker, Great Britain; Jack Wiener, Europe and the Middle East; Kevin Doyle, Australia; Manuel Alonso and Joes Luis Palafax, Latin America.

The reorganisation will also develop and maintain a better interchange of showmanship information, ideas and planning.

The first two films which will feel the effectiveness of the operation will be "Guns of Navarone," now being filmed in Greece and on the Island of Rhodes, and "Pepe," which is being shot in Mexico. Future releases to fall under the combined department's functions will be "I Aim At the Stars" and "Song Without End."

The move is one that will cut through red tape and routines that have been built up over the years.

Jack Wiener, who was visiting the home office at the time of the announcement, hoped that improved servicing and better material would be direct results of the amalgamation. He said magazines were devoting more space to motion pictures these days and advantage should be taken of this generosity by making sure the material was of high quality.

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BARNEY BALABAN, Paramount Pictures' president, in his annual report to the stockholders, stated that the company has included in its annual statements as receivable some $29 millions of the 40 millions still due to the company for the purchase of its pre-1948 film library by MCA. It received ten millions when the deal was closed in 1958.

Mr. Balaban conceded 1959 did not see the number of successful pictures produced that has been standard for the company, and he hoped that releases in the immediate future would once again elevate the company to its former top position.

"The Ten Commandments," he said, had exceeded its estimated film rental goal of 30 millions in the U.S and Canada, and was still piling up revenue. He reported that it had grossed about 15 millions in the foreign markets which represented only part of the expectation from those areas, with much more expected.

Mr. Balaban spoke of the Telemeter experiment in Toronto which has resulted in a number of inquiries regarding franchises in the U.S.

Among the profitable subsidiary operations reported were Dot Records, which showed an increase in sales of 17 per cent. over 1958; Famous Music Corp., and Paramount Music Corp., which had a 10 per cent. increase in gross income over 1958. Additional income was realised from expansion in the foreign market, which showed a 30 per cent. improvement over the previous year.

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BERT N. OBRENTZ has been named executive assistant to Morton A. Spring, president of MGM International.

\+ + +

BEN MARCUS, chairman of the ACE subcommittee on post-48 films on TV, reported that the presidents of two major film companies have expressed "enthusiastic interest" in a plan to re-issue post-1948 "block-buster" films to exhibitors in the U.S. Interest ran high because of assurances that the film companies would receive greater revenue from the theatre showings than could be received from either their sale or lease to TV.

He claimed that the ready-made market of 18,000 theatres and drive-ins could absorb 50 packages of two pictures each year and because of their interest as part-owne[r] should the acquisition plan go through, grea[t] efforts would be expended on the films' beh[alf].

The film packages would be [s]ected by an ACE committee; these would be [e]clusively for the theatrical market for a nu[m]er of years, after which they would revert to [t]e companies for any disposal they wished; ex[h]ition would guarantee the distributor a mini[m]m sum for each picture; the original distribut[or] would himself distribute the selected films [a]nd receive a fee for so doing. After ACE recou[p]s its guarantee plus costs, distribution woul[d] receive an additional 50 per cent. of such re[v]enue accruing from the re-issued pictures with th[e] ACE agency retaining the other 50 per cent.; [t]he packages would be handled and merchandise[d] by the distributors as "new films."—**Mel K[o]ecoff.**

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Film export earnings reach new high

BONN.—West Germany's film export earnings reached a new high of 24 million deutschmarks (about £2 million) in 1959, according to official German statistics. This is slightly more than the 1958 total of 23.6 million deutschmarks. German observers feel that the slight increase is a good result in the light of declining box-office levels in many parts of the world. The figures include net earnings transferred to Germany from outright picture exports, from co-production deals and services for non-German producers paid for in non-German currencies.

Most spectacular increase in German film export earnings is indicated in the statistics for USA. German net earnings in this area jumped from 2,136,000 deutschmarks to 3,250,000 deutschmarks within one year. Earnings from the U.K. and from various Commonwealth countries are up from 90 million to 325 million deutschmarks.

Other figures given for 1959, in comparison with 1958 figures are: Belgium and Luxemburg, down at 1.6 million from 2.3 million; France, down at 2.9 million from 3 million; Italy, up at 1.8 from 1.7 million; Japan, up at 1.1 from 0.6 million; Holland, down at 1 from 1.8 million; Austria, down at 4.6 from 4.9 million; Switzerland, up at 2.7 from 2.2 million deutschmarks.

German film export earnings are now coming from a total of 51 countries, among them Ethiopia, Bulgaria, Cuba, Gibraltar, Israel, Kenya and Uganda, Panama and Thailand.

An interesting survey, in connection with the export statistics, has been compiled by *Filmblaetter*. According to the survey West German producers earned 290,000 deutschmarks in the export field per feature film produced in one year. The per-picture export earnings are not very good if compared with per-picture earnings accomplished by producers in other countries. According to the survey, American producers earned 9.5 million deutschmarks (or about 2.26 million U.S dollars) per picture produced during the same year of 1959. For British producers the per-picture figure is given as 1.7 million deutschmarks (about £140,000).

French producers managed to get the equivalent of $95,000 in export money per feature produced. The corresponding figure for [Italy] is $74,000.

These figures are not actual earnings per picture exported but per picture produced. The basis for the survey is the total production (including all pictures not exported) in relation to export earnings from those pictures actually sold to foreign countries.—**Gustav Genschow.**

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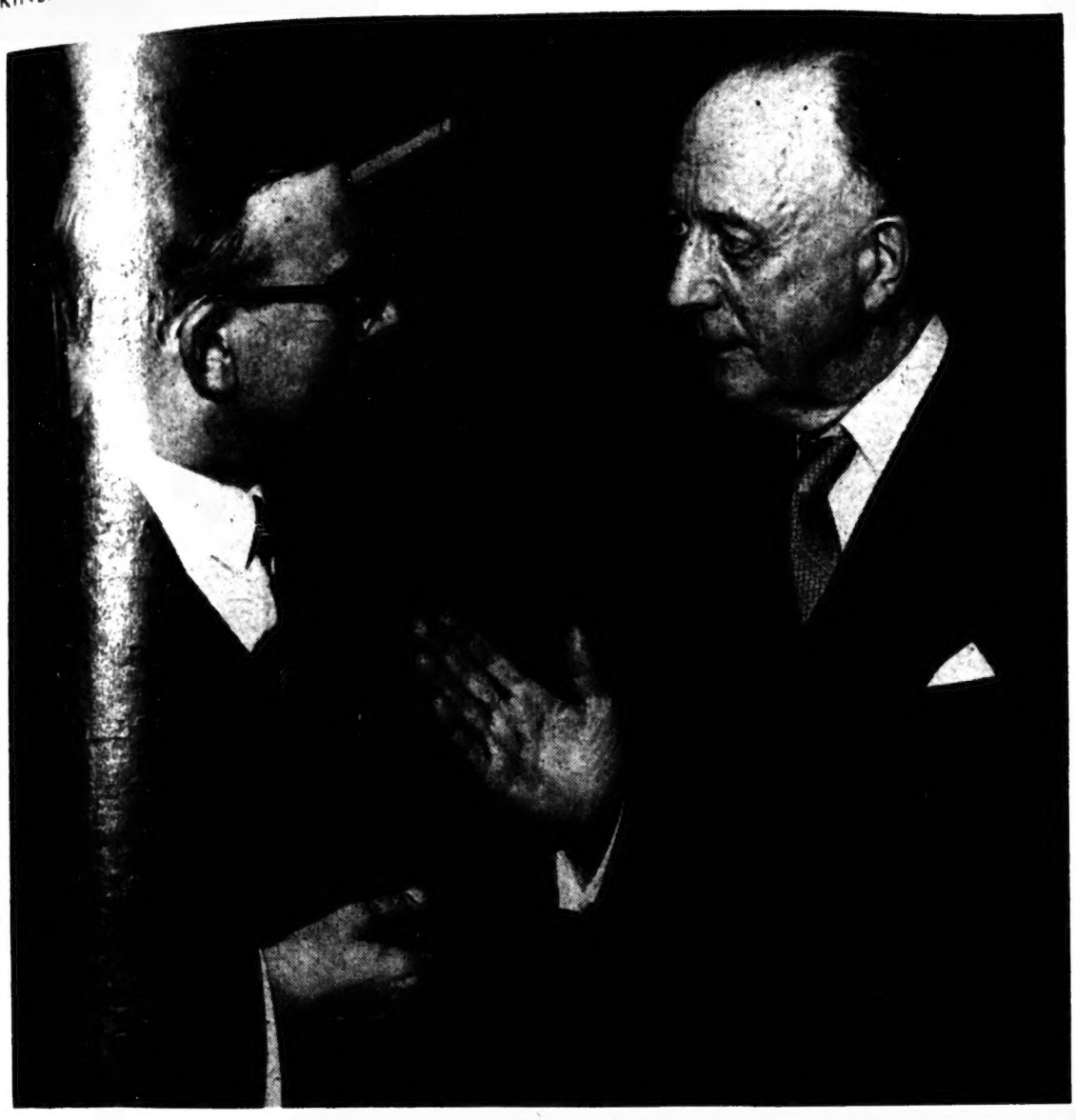

PALACE STAFF SEE RANK'S 'WEDDING IN SPRINGTIME'

Nearly
Organis
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Housel

members of the Clarence House and Buckingham Palace staffs took time out on Saturday night to attend a special preview of The Rank
's colour film of the Royal Wedding, " Wedding in Springtime." Distinguished wedding " backroom " workers too busy behind the scenes
e ceremony, were also there. So were the Dean of Westminster, and Mr. Whittacker, the brain behind London's wedding week
, who is senior architect at the Ministry of Works. Afterwards the Dean told G. Grafton Green, who produced : " I am delighted with
A copy of " Wedding in Springtime " was flown to the honeymoon yacht Britannia. Another copy was sent to Windsor Castle for
and the Queen Mother to see it at the weekend. Top : George Grafton Green, producer of the film, with J. Ainslie, member of the Royal
Bottom (left), Miss Helena Meade, Miss Edith Odlum, C. Hailey and J. Ainslie, members of the Royal Household, with F. Swanson, chief
projectionist, RFD. Right : J. Ainslie with two members of the Royal Household

Reviews for Showmen

Edited by JOSH [illegible]LINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Ang
*Challenge, The ... ... (Rank)—British	93 min. (A)	Jayne Mansfield ... Anthony Quayle Carl Mohner	Exuberant " rough house " melodrama describing lorry driver's not so brief encounter with tough crime syndicate. Plot both meaty and gristly, acting uninhibited, direction straightforward, action brisk, highlights hectic, and staging adequate	Reliable British s[illegible]r " thick ear " (C)
†Flamenco ... ... (Gala)—Spanish	85 min. (U)	Joselito Jimenez ... Mari Carmen Alonso Monolo Zarzo	Spanish Eastman Color musical comedy drama hingeing on small boy singer's interest in blind girl. Tale disarmingly naive, young star's lungs powerful, rural backgrounds beautifully photographed, and English sub-titles lucid	Acceptable " do[illegible]le bill " (CC)
Hypnotic Eye, The (Warner-Pathe)—U.S	74 min. (X)	Jacques Bergerac ... Allison Hayes Marcia Henderson	Off-beat " mutilation " melodrama covering ding-dong battle between police and hypnotist, influenced by a vengeful female. Acting above average, direction showmanlike, highlights chilling and climax salutary	Very good " gimmick " offering (NC)
Justice and Caryl Chessman (Orb)—U.S	46 min. (X)	Commentary by Quentin Reynolds	Documentary dealing with the why's and wherefore's of the unprecedented legal tussle conducted from San Quentin's " death row." Presentation reasonably impartial, commentary incisive, and selling angles obvious	" Headline " featurette (NC)
Killer's Cage ... ... (British Lion)—U.S	70 min. (A)	Terry Becker ... Elisa Loti Ed Nelson	Romantic crime melodrama concerning magazine writer's brush against FBI and gangsters. Mexican backgrounds authentic, but script ragged, cast uneven and dialogue trite	So-so " second " (C)
*Professionals, The ... (Anglo Amalgamated) —British	61 min. (U)	William Lucas ... Andrew Faulds Colette Wilde	Pocket crime melodrama about bank robbers who get nabbed while counting chickens after they're hatched. Tale taut, acting keen, direction resourceful, suspense strong and climax morally sound	Very good British " second " (C)
*Sons and Lovers ... (20th Century-Fox)— —British	98 min. (A)	Trevor Howard ... Wendy Hiller Dean Stockwell	CinemaScope turn-of-the-century romantic melodrama, based on D. H. Lawrence's perennial best-seller. Story concerning mining town youth torn between physical love and devotion to mother both poignant and powerful, characterisation adequate, sex angle subtle, feminine appeal compelling, dialogue adult and backgrounds flawless	Outstanding British box-office proposition and great woman's film (C)
*Suddenly, Last Summer (Columbia)—British	114 min. (X)	Elizabeth Taylor ... Katharine Hepburn Montgomery Clift	Pathological melodrama, adapted from Tennessee Williams's play about doting mother who takes extreme measures to conceal late son's homosexual tendencies. Acting brilliant, direction imaginative, lines penetrating and atmosphere convincing, but subject morbid and revolting	Doubtful general b[illegible]oking (NC)
Zorro the Avenger ... (Disney)—U.S	92 min. (U)	Guy Williams ... Charles Korvin Henry Calvin	Period adventure melodrama telling how masked bandit prevents sale of Spanish-California to foreign power. Plot transparent, but teamwork eager, action fast, comedy clean and production qualities adequate	Reliable title supp[illegible]t for the industrial [illegible]asses and youngsters ([illegible])

(C) SUITABLE FOR CHILDREN. (CC) EXCELLENT FOR CHILDREN. (NC) NOT FOR CHILDREN.
* BRITISH QUOTA PICTURE. † IN COLOUR

Sons And Lovers

Twentieth Century-Fox. British (A). CinemaScope. Featuring Trevor Howard, Dean Stockwell and Wendy Hiller. Produced by Jerry Wald. Directed by Jack Cardiff. Screenplay by Gavin Lambert and T. E. B. Clarke. Director of Photography, Freddie Francis. Musical Director, Lambert Williamson. 8,980 feet. Release not fixed

ROMANTIC melodrama, adapted from D. H. Lawrence's perrenial best-seller. Set in the dark and gloomy early twentieth-century Midlands and presented on the CinemaScope screen, it concerns a sensitive youth, youngest son of a tippling miner and his educated wife, whose life is complicated by his mother's possessiveness, stern economic necessity, and two young women, having vastly different ideas on physical love. The acting is a trifle uneven, but the director's sure grasp of fundamentals, heightened by a perceptive cameraman, brings out the frank, poignant and provocative tale's full flavour. Convincing atmosphere and detail puts the hallmark on compelling period " angry young man." Outstanding British box-office proposition and great woman's film.

Story.—Morel, a tough, hard-drinking Nottinghamshire miner, is married to Gertrude, a comparatively well-educated woman. Morel wants to send their three sons, Arthur, William and Paul, down the pits, but only Arthur follow[illegible] father's footsteps. William takes a Lon[illegible] and Paul, Gertrude's favourite, develop[illegible] for art. Paul falls for Miriam, pretty da[illegible] Mrs. Leivers, a working woman, but[illegible] Miriam reciprocates, her mother's di[illegible] marriage's physical side damps her ardou[illegible] Arthur is killed, and Paul gains employ[illegible] corset factory. At the factory, Paul me[illegible] a beautiful supervisor, who has separa[illegible] her husband, and supports the Suffrage[illegible] ment. Paul and Clara spend a weekend [illegible] but Paul soon realises there is no depth [illegible] love. Paul returns home and finds Gertr[illegible]

continued on page 24

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our Films

—by JOSH BILLINGS

es End

URI'S . **the latter half of last week cinema** office ran **into some stiff competition.** a We sday. King Sol came out of retire- t all reckoned the world and his wife and k into the open: on Thursday evening all Friday the populace joined in Prin- M.. ret's and Mr. Antony Armstrong- s's wedding festivities; and on Saturday the Fi not only drew over a hundred thou- to Wembley, **but riveted millions to their** sets.

n top of all this, the national critics took a man holiday and either damned the new West attractions with faint praise or tore them from limb. But, no matter, we're still in iness and likely to be for some considerable e.

\+ + +

THE BIG FISHERMAN" (Disney-Pana- on) was crucified by the press, but this does mean that the film will be a flop. The long- red boys and girls were never tolerant, let ne kind, to the late Cecil B. DeMille's lical spectacles, and look at the wide patron- they earned and are still earning and the mendous money they've made and are still king.

The critics also trod on "Solomon And eba" (United Artists—Super Technirama 70), it, too, clicked. So forget for the moment knocks given "The Big Fisherman" and it and see how it does at the Astoria, Charing oss Road. It had its premiere before Prince ilip last Monday, and next week I'll let you ve the box-office "gen."

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JER LEWIS'S latest comedy, "Visit To A all net" (Paramount), received a rocket om critics, but they didn't shoot it down. op. o satisfactory business at the Plaza, spti fferent notices and the fact that its mo akes little appeal to sophisticates. cid. it's released on Whit Monday, and n fail to amuse the masses and un

\+ + +

LAST VOYAGE" (MGM—Metro- 't exactly caught a flood tide at the Haymarket, but its time should come. a film that addresses itself to the es" rather than the elite.

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THER newcomer is "A Terrible United Artists—British), now at the vilion. Dealing with trouble between nd the British at the beginning of II, it ploughs familiar ground, but ular star in Robert Mitchum. Bob's understand, not letting him down.

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MON AND SHEBA" (United Artists Technirama 70) made a grandstand he Astoria, Charing Cross Road. Its highly profitable run augurs well for "The Big Fisherman" (Disney—Panavision), which, if it meets with like success, should result in the Astoria being renamed "The Tabernacle."

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BUSINESS has been brisk at the Columbia Theatre, Shaftesbury Avenue, during the revival of "The Bridge On The River Kwai" (Columbia — CinemaScope — British). On Tuesday, "Suddenly, Last Summer" (Columbia—British) moved in. The latter, an adaptation of Tennessee Williams's play, takes some sorting out.

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"CONE OF SILENCE" (British Lion—British) scored steadily at the Odeon, Leicester Square. Although I liked the film, I was a bit apprehensive about its chances because so few aeronautical melodramas have been box-office. My worries are over.

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SHOULD you happen to pass the Leicester Square Theatre you're pretty certain to hear the sound of laughter. "Who Was That Lady?" (Columbia), Tony Curtis's newest romp, tops the bill and is tickling both sexes. No depression in this house!

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"HELL IS A CITY" (Warner-Pathe—Hammerscope—British) definitely made its mark at the Warner Theatre. "The Rise And Fall Of Legs Diamond" (Warner-Pathe), a colourful Prohibition period gangster melodrama, arrives today.

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AT THE Rialto, Coventry Street. "Sink The Bismarck!" (Twentieth Century-Fox—CinemaScope—British) continues comfortably to exceed break figures. It's really box-office worthy.

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MGM'S "All The Fine Young Cannibals" (CinemaScope) leaves the Odeon, Marble Arch, today. The teenage beatnik melodrama didn't break records, yet had no difficulty in balancing its books. Sufficient unto the day!

THAT grand thriller, "The League Of Gentlemen" (Rank—British) has taken on a new lease of life at Studio One, Oxford Street. It opened last Friday and the issue was never in doubt from the first house.

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THE "hard ticket" jobs, needless to say, were unaffected by the sun or rival attractions. It was a case of business as usual for "Ben-Hur" (MGM—Camera 65—Panavision) at the Empire; "South Pacific" (Twentieth Century-Fox—Todd-AO) at the Dominion, Tottenham Court Road; "Gigi" (MGM—CinemaScope) at the Ritz; and "Can-Can" (Twentieth Century-Fox—Todd-AO) at the Metropole, Victoria.

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I'D LIKE again to remind "independents" that Gala's "double bill." "Sins Of Youth" (French) and "Travelling Light" (British), is doing a burster at the Cinephone, Oxford Street. It's been running since the end of March.

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AND KEEP an eye on "The Green Mare's Nest" (Cross Channel—Franscope—French). The fruitiest film ever, it hit the Cameo-Royal, Charing Cross Road, on March 24, and set a rare gallop.

On release

RANK'S "The League Of Gentlemen" (British) has just completed the last leg of its London runs. The bank robbery melodrama got off to a flying start—without being pushed—and never looked back. It'll finish high in the list of 1960 successes and get many an exhibitor out of trouble before it's through.

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THE NEWS about "Once More, With Feeling" (Columbia), Kay Kendall's last and greatest comedy, is really good. It naturally pleased London's toney North-West area, and is now repeating history in less salubrious quarters.

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UA'S "A Woman Like Satan" (CinemaScope—French) has been a turn-up. The sex melodrama is no work of art and the critics couldn't resist the temptation to be smart at Brigitte Bardot's expense. Brigitte has the last laugh!

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IF YOU'VE got "Please Don't Eat The Daisies" (MGM—CinemaScope) pencilled in you can look forward to a happy and pros-

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perous week. The comedy, co-featuring Doris Day and David Niven, did very, very nicely, thank you, during its suburban tour.

\+ + +

EROS'S "Let's Get Married" (CinemaScope—British) made real headway in its opening week. The comedy melodrama, with songs, stars Anthony Newley, now a top "pop" singer, and he's obviously given it box-office lift.

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THE Warner-Pathe Technicolor "double bill," "Cash McCall" and "Guns Of The Timberland," has maintained a rattling pace. It offers exceptionally good value.

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UA'S "Summer Of The Seventeenth Doll" (British) is carefully feeling its way. The romantic comedy melodrama of Australian life can still touch the big money.

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SO FAR there hasn't been a great clamour for "Beyond The Curtain" (Rank—British). We'll see what this week brings forth.

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"BOTTOMS UP" (Warner-Pathe—British), the screen version of "Whack-O!" is, I'm told, doing quite well in the provinces, but London audiences fought shy.

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ANYBODY interested in "horrifics"? Those who are should have a bash with "The Hypnotic Eye" (Warner-Pathe), reviewed on another page. It's definitely a showmanlike chiller.

RENTERS' NEWS

'Intrigue' goes on National release

ARCHWAY'S new Technicolor and CinemaScope release "House of Intrigue" has been booked to the National Circuit commencing May 23.

Preceding the National Circuit release "House of Intrigue" goes into the Odeon, Marble Arch for a season commencing today.

'I'm All Right' jackpot in New York

IN ITS first week in New York, British Lion's "I'm All Right, Jack" has scored an all-time box-office record for any feature film shown at the Guild Theatre. This includes American as well as British feature films.

Five big pictures —and all for release by UA

FIVE NEW productions—all for United Artists' release—have been set announced.

Hecht-Hill-Lancaster has added "A Matter Of Conviction" and "Man Of Alcatraz" to their schedule.

Burt Lancaster will star in both top budgeted films which Harold Hecht will produce. The two pictures are in addition to their "The Way West" and "Kimberly."

"A Matter Of Conviction," film version of Evan Hunter's best-selling novel, will go before the cameras this month in Hollywood with Pat Duggan producing.

"Man Of Alcatraz," based on the book, "Birdman Of Alcatraz," by Thomas E. Gaddis, will go into production immediately after the completion of "A Matter Of Conviction."

It will be produced by Stuart Miller and filmed in Hollywood.

Frank Capra will produce and direct "Pocketful Of Miracles," a three-million dollar production for UA.

The film, based on the Damon Runyon short story of "Madame La Gimp," will go before the cameras this summer under the banner of Capra Productions, with four major male stars and two female stars, who will be named shortly.

"Jack The Giant Killer" will go before the cameras this summer in Hollywood as a multi-million dollar Edward Small production.

The picture will be in colour and 70-mm. widescreen process with a huge cast.

Producer Small and his staff have devoted two years preparatory work to "Jack The Giant Killer" and he has developed new audio and photographic effects, which will be used for the first time in this film.

A co-production deal between Pennebaker Productions and the newly activated Baroda Production has been set for "First Train To Babylon" starring Gary Cooper.

Based on the Max Ehrlich best-selling suspense novel, "First Train To Babylon" will be directed by Michael Anderson and produced by Pennebaker executives George Glass and Walter Seltzer in England, starting in September.

The picture provides Cooper with his first straight suspense role in a murder mystery film.

Academy Award-winner Johnny Green has been signed by Mirisch Pictures and producer Robert Wise to conduct the musical score for "West Side Story," Broadway's famed musical-drama which will be filmed this summer, in association with Seven Arts Productions.

'Li'l Abner' trade show on May 31

PARAMOUNT will trade show the Panama-Frank production, "Li'l Abner," at the Plaza Theatre, London, on Tuesday, May 31, at 10.30 a.m.

This VistaVision and Technicolor picture is the screen version of the great Broadway musical hit which ran for two years.

The story, however, is an original one. Panama produced the film and Frank directed.

Renown to trade show 'Dentist in the Chair'

George Minter will trade show the comedy "Dentist in the Chair" at Studio One, on Wednesday, May 18 at 10.30 a.m.

"Dentist in the Chair," produced by Bertram Ostrer, is based on the book of the same title by Matthew Finch.

The picture stars Bob Monkhouse, Kenneth Connor, Peggy Cummins, Eric Barker, Ronnie Stevens, Eleanor Summerfield, Vincent Ball and Reginald Beckwith.

It was produced at Pinewood and directed by Don Chaffey.

General release will begin on the ABC circuit.

'MOUSE' SCORES IN AUSTRALIA

COLUMBIA'S "The Mou... That Roared" continues to score all... er the world. Latest news comes from ...stralia and New Zealand where, during ... Easter holiday, the picture did business ...bstantially in excess of the opening we...

In Brisbane the third week ...greatly exceeded the opening week and th... second week.

In Auckland, holiday weekend ...siness was described as "fantastic," and ... Bank Holiday Monday gross was an ...l-time record for the theatre for any pictu...

Carl Foreman's Open Road pro...uction has just completed a record-breaking engagement in New York at the Guild Theatre, finishing with a total gross of £90,700, a phenomenal figure for the 450 seat Guild Theatre.

Carol Reed in Hollywood

CAROL REED is in Hollywood to confer with MGM studios head, Sol C. Siegel and producer Aaron Rosenberg about the direction of "Mutiny On The Bounty."

"Mutiny On The Bounty," which will be filmed almost entirely in the South Seas, will mark the first Hollywood production for Reed.

With a script by Eric Ambler, based on the popular trilogy—"Men Against the Sea," "Mutiny On The Bounty" and "Pitcairn Island"—by James Norman Hall and Charles Nordhoff, the production is scheduled to go before the cameras in the autumn.

'League of Gentlemen' does it again

ALLIED FILM MAKERS' first prod...ion—the thriller-comedy "The League Of ...entlemen," now back in the West End, at St... One—adds to its record-breaking laurels.

Latest reports tell of a weekly take ...rd at the Odeon, Richmond; Sunday take ...cords at the Empire, Aldershot and Odeon, ...king; and a Sunday take and admission recor... the Gaumont, Putney.

Wisdom winner

LATEST news of the Pinewood ...medy "Follow A Star" comes from the ...deon, Warrington, where the picture chalke... up a new Sunday take record.

"Follow A Star" also stars June ...erick, Jerry Desmonde, Hattie Jacques and ...chard Wattis. It was produced by Hugh Ste...t and directed by Robert Asher.

Production

—by BILL EDWARDS

BU S booms again at Boreham Wood, the hor MGM. After a comparatively slack winter, ings are brisk and most of the stages will be occupied throughout the Summer,
Para 's "The World of Suzie Wong" has ne ished its studio work and the next major uction in is Fox's "The Millionair- ess" start on May 23. Pierre Rouve will pr e and Anthony Asquith directs from Wolf S owitz's script based on the Shaw play. The st re Sophia Loren and Peter Sellers.

Personal

Due in mid-June is "The Green Helmet," a car racing story, which Mike Forlong will direct. This one is a Metro personal production and will be produced by Chuck Vetter with a cast headed by Bill Travers.

John Cleary, who wrote the book, is now writing the screenplay which is set against the Italian road race, the Mille Miglia.

Most of the racing sequences will probably be shot in the Isle of Man.

Producer Phil Samuels comes in during June with "Macbeth" and a new Relph-Dearden subject starts in July—"Sleeping Partner."

Comedy

The ITC television series "Danger Man" continues shooting up to the end of July.

Now filming at MGM is "Invasion Quartet," a wartime comedy which tells the story of four ill-assorted soldiers who carry out a strictly unofficial invasion of their own. Jay Lewis directs and the subject—for MGM release—is produced by Ron e Kinnoch.

Technique

Kin a man with new views is developing a tim ing production technique which he pione on his last subject for Metro, "Village o Damned."

It's intricate system using two camera crew lls for as much planning as a D-Day landi it seems to work.

" of the Damned' came in on sched.—with ten minutes to spare," said Kinnoch. "But this one is rather more difficult.

"It's a comedy which moves about all over the place and calls for no less than 600 set-ups. Our schedule is for five weeks; normally such a subject would take at least seven.

Progress

"Ever since I started studying daily progress sheets I've been interested in ways of saving time. A typical progress sheet shows only about three-quarters of an hour shooting time—the rest is devoted to rehearsing and lighting.

"By using four stages and two camera crews we are managing to shoot seven pages of script a day, four by the first unit, three by the second.

"The director rehearses on one set and while this is being lit moves over to rehearse on the second. While this in turn is being lit he returns and shoots his first scene.

Location

"And while all this is going on the remaining two sets are building."

On location at a country house near the studios I saw two major sequences being shot simultaneously—within a hundred yards of each other.

"I calculate," said Kinnoch, "that with the addition of about 12 technicians over normal unit strength we can save up to three weeks on the overall shooting time."

\+ + +

"FIRST TRAIN TO BABYLON," screen version of the Max Ehrlich thriller novel which Michael Anderson is to direct for Glass-Seltzer British Productions, starts filming in London at the beginning of October. It is for United Artists' release.

Walter Seltzer and George Glass were in London last week and told me that the cast will be headed by Gary Cooper and a top American woman star. The rest of the cast will be all British.

The script is now being written by Joe Stefano.

Simultaneous with "First Train to Babylon" Glass and Seltzer will film "Paris Blues" on location in Paris. This will be a Pennebaker production and the cast so far includes Paul Newman and Sidney Poitier.

\+ + +

THE Danziger Brothers have started two new 39-part television series. The first—at their New Elstree studios—is "The Cheaters," based on famous insurance frauds.

John Ireland stars as John Hunter, an insurance claims investigator and the first episodes are directed by Max Varnel.

Side by side with this is the location shooting of the second series—"The World Is My Beat."

ALDRICH SETS UP 'CROSS OF IRON'

Robert Aldrich has bought the film rights of the British original television play "Cross of Iron," by Lukas Heller, and is setting it up as a British-German co-production.

The English version of the screenplay is now being written by Heller, former assistant story editor at Pinewood who shared screenplay credit on last year's award winner "Sapphire."

Peter Berg, author of the novels "Far From the Main Road" and "Stille Stunde" is to write the German language version.

The story is set in a British prisoner of war camp which housed German officers during the closing days of World War II.

Aldrich describes the particular manner in which he is setting up the film as a "calculated risk." He is gambling on the negotiation of a British-German film pact similar in operation to the proposed British-French arrangement.

"If this comes off," says Aldrich, "I shall be in on the ground floor with 'Cross of Iron'."

THE screen rights of J. B. Priestley's "The Doomsday Men" have been bought by producer-director William Castle who will film the book later this year for Columbia release.

Three top stars are now being sought for the subject which tells the story of two men and a woman who save the world.

\+ + +

BUTCHER'S FILMS is now negotiating with Walton Films for four pictures to be made at Walton over the next 18 months.

Butcher's also plans another picture after the style of "Naked Fury" to be directed by Charles Saunders and Peter Lambert is now scripting a thriller which he will also direct.

\+ + +

A. W. WATKINS, sound department chief at MGM, Boreham Wood, has been appointed Foreign Adviser in this country to the American Society of Motion Picture and Television Engineers. Watkins—three times nominated for Academy awards with "Goodbye Mr. Chips," "Knights of the Round Table" and "Libel"—succeeds Cornelius G. Mayer of RCA who has returned to America.

Former recording director of Western Electric and for London Films he planned the acoustics and sound for Denham Studios before joining MGM in 1945.

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Produced by DARRYL F. ZANUCK · Directed by RICHARD FLEISCHER

WILD RIVER COLOUR BY DE LUXE

starring MONTGOMERY CLIFT · LEE REMICK · JO VAN FLEET
Produced and Directed by ELIZA KAZAN

OSCAR WILDE BRITISH QUOTA

starring ROBERT MORLEY · RALPH RICHARDSON · PHYLLIS CALVERT · JOHN NEVILLE
DENNIS PRICE · ALEXANDER KNOX · Produced by WILLIAM KIRBY · Directed by GREGORY RATOFF

THE STORY OF RUTH COLOUR BY DE LUXE

starring ELANA EDEN · STUART WHITMAN · TOM TRYON
Produced by SAMUEL G. ENGEL · Directed by HENRY KOSTER

SEPTEMBER STORM COLOUR BY DE LUXE

starring MARK STEVENS · JOANNE DRU
Produced by EDWARD ALPERSON · Directed by BYRON HASKINS

THE LOST WORLD COLOUR BY DE LUXE

starring CLAUDE RAINS · MICHAEL RENNIE · JILL ST. JOHN · FERNANDO LAMAS
Produced and Directed by IRWIN ALLEN

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REMEMBER "20" – TWELVE A VE –

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SONS AND LOVERS

BRITISH QUOTA

starring TREVOR HOWARD · WENDY HILLER · DEAN STOCKWELL · MARY URE · HEATHER SEARS
Produced by JERRY WALD · Directed by JACK CARDIFF

FROM THE TERRACE

COLOUR BY DE LUXE

starring PAUL NEWMAN · JOANNE WOODWARD · MYRNA LOY
Produced and Directed by MARK ROBSON

LORDS OF THE FOREST

EASTMAN COLOUR

THE MOST AMAZING JUNGLE PICTURE EVER MADE! · Produced by THE INTERNATIONAL SCIENTIFIC FOUNDATION OF BELGIUM · Directed by HEINZ SIELMANN and HENRY BRANDT

LET'S MAKE LOVE

COLOUR BY DE LUXE

starring MARILYN MONROE · YVES MONTAND · FRANKIE VAUGHAN
Produced by JERRY WALD · Directed by GEORGE CUKOR

HIGH TIME

COLOUR BY DE LUXE

starring BING CROSBY · FABIAN · NICOLE MAUREY
Produced by CHARLES BRACKETT · Directed by BLAKE EDWARDS

MURDER INC.

starring STUART WHITMAN · MAY BRITT
Produced by BURT BALABAN and LARRY JOACHIM · Directed by BURT BALABAN

A V E – E I G H T M O R E O V E R L E A F

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GORDON MacRAE

Produced by
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Directed by
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TECHNICOLOR

THE ALASKANS
COLOUR BY DE LU

starring JOHN WAYNE · STEWART GRANGER · CAPUCINE
Produced and Directed by HENRY HATHAWAY

A DOG OF FLANDERS
COLOUR BY DE LUXE

starring DAVID LADD · DONALD CRISP · THEODORE BIKEL
Produced by ROBERT RADNITZ · Directed by JAMES CLARK

THE MILLIONAIRESS
BRITISH COLOUR
EASTMAN

starring SOPHIA LOREN · PETER SELLERS · VITTORIO DE SICA
Produced by CARLO PONTI · Directed by ANTHONY ASQUITH

ONE FOOT IN HELL
COLOUR BY DE LUXE

starring ALAN LADD · DON MURRAY · DOLORES MICHAELS
Produced by SYDNEY BOEHM · Directed by JAMES CLARK

THE THIRD VOICE

starring EDMOND O'BRIEN · JULIE LONDON · LARAINE DAY
Produced and Directed by HUBERT CORNFIELD

LEGIONS OF THE NILE
COLOUR BY DE LUXE

starring LINDA CRISTAL · ETTORE MANNE · GEORGES MARCHAL
Produced by VIRGILIO DeBLASI · Directed by VITTORIO COTTAFAVI

FOR THE LOVE OF MIKE
COLOUR BY DE LUXE

starring RICHARD BASEHART · ARTHUR SHIELDS
Produced and Directed by GEORGE SHERMAN

SOUTH PACIFIC
TECHNICOLOR

starring ROSSANO BRAZZI · MITZI GAYNOR · JOHN KERR · FRANCE NUYEN
Produced by BUDDY ADLER · Directed by JOSHUA LOGAN

YES! REMEMBER—YOU CAN RELY ON 20th

Television

by TONY GRUNER

HOW ABC I important impressi some of own net

THOMAS, managing director of ion, recently returned from an it to the States, has told me of the he gained there, and of the effect new TV trends would have on his ..

Thom eclared that there seemed little hope at the p t time of British film series getting networks

It wa rder than ever for the U.S series to find pla and, in fact, the last season of network pro amming had been disastrous for many production companies.

Networks

According to Thomas there appeared to be less interest in the British film programme than at any time for a number of years.

Little drama was now being shown on the networks

Even the regular "Playhouse 90" and other dramatic shows had either been abolished completely, or cut down to occasional transmissions.

Drama series

In spite of this, ABC's own drama series, "Armchair Theatre," had received bids from three companies which wanted to syndicate these plays in different parts of the U.S.

Said Thomas: "Only National Telefilm Associates with 'The Play of the Week' is getting big sales for plays, and this is through the syndication market in the principle cities.

"Ironically enough, while U.S drama is at its lowest ebb, in Britain there has never been such a demand and interest on the part of viewers for regular dramatic programmes.

"Our own 'Armchair Theatre' plays in the recent series have all got on to the top ten programmes. This means they were included in the top ten for the last ten weeks.

Rating

"Who would have thought that Harold Pinter's play, 'Night Out,' would get the highest rating of any play presented on Sunday night."

Thomas, who discussed general plans with his Warner Brothers colleagues, had no immediate news of co-production between the two companies.

"They are so busy trying to provide air time of eight hours a week for the ABC networks that it would not be possible at the present moment for them to add to their commitments by a series with us.

"In fact, the film production position over here has now become so serious that if we go into this type of project it will have to be limited to the British, Canadian and Australian markets."

Howard Thomas, while disillusioned about film production plans, has high hopes for the large-scale increase in live programmes. He is already planning new programmes for every form of TV entertainment, including religious, youth, comedy and documentary-type shows.

Said Thomas: "There are two things that are necessary for ABC. The first is to make sure we can give our viewers the best form of entertainment that money can buy; the second is to imprint the brand image of public affairs so that we can get the respect and understanding of viewers for the more serious side of our activities.

More money

"More money will be spent on each of the programmes during the next 18 months. We have already initiated two public affairs programmes for the Midlands and the North.

"Plans are also being worked out for a Sunday adult education programme which will enable men and women to learn to write, speak, address meetings, and conduct interviews.

"This will enable people who have left school at an early age to obtain a greater knowledge of how to conduct themselves in public, help them in finding new jobs, and give them a further all-round education."

Profits

Thomas hopes to work out this scheme in co-operation with the Workers' Educational Association. He told me: "We have now passed the peak of large profits; from now on they are bound to get less as competition develops, and will be particularly affected when new channels and networks are established as a result of the Television Advisory Committee's recommendations. We, therefore, believe that a large part of our profits must be devoted to playing up and strengthening every side of our operations.

Completed

"More than £120.000 will be spent developing our studios in Birmingham, and we have completed phase one in developing Teddington Studios and will be starting on phase two during the next few months.

"On personnel we have decided on a policy of spending big money on developing key directors and producers rather than acquiring a large semi-trained and merely competent creative force.

"After 4½ years we have built up our drama department so that it is second to none in the business. We will go forward by providing the best plays from the best writers and will attempt to bring the production quality of all our other programmes up to the standard of 'Armchair Theatre.'"

WORLD MARKETS

—continued from page 8

New levy scale for exposed films

BO Y.—After a series of meetings and discus between trade leaders and members of th ntral Board of Revenue, the Govern- ment India has reduced the rate of Excise duty ble on exposed films produced in Ind a

Th levy varies from 10 cents to 30 cents per r instead of the flat 50 cents previously anno

A scale operates based on the following scale

O ve prints of the same picture, 10 cents per five to ten prints, 15 cents; ten to 25 pri cents; 25 to 50 prints, 25 cents; 51 p over, 30 cents.

A cer usually takes out 40 to 45 prints, so n them will pay 25 cents per metre.

Be producers have not taken kindly to th evy although it has been accepted in the s

A the iblic protest by the Bombay section of Bom try, all 650 theatres in the State of A losed for one day on April 25.

theatres in Madras followed their Bombay colleagues, but Calcutta ignored the protest.

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THE Government of India has bought the Prabhat Studios lot in Poona for 1,200,000 rupees. While the Films Division as such may not be housed in the studio, the present proposal is that the printing of copies of films produced by the division may be done in the laboratory attached to the studios here.

The idea behind the purchase is to house the proposed Film Institute to enable the government to give practical training to enterprising youths in all aspects of film production.

\+ + +

THE next International Film Festival to be held in India will be towards the end of 1961 according to a statement made in the Indian parliament by the Minister for Information and Broadcasting, Dr. B. V. Keskar.

\+ + +

THE Sahni Brothers of New Delhi, who are running the Odeon Theatre in Madras as an exclusive English picture house, have taken the Rajkumari Theatre on lease for ten years.

The Rajkumari Theatre which has been run as an Indian picture house showing Tamil and Hindi pictures, will switch over completely to first run product from American Distributors from the end of May or early in June.—**Kumar Devarajah.**

BRITAIN'S NEWEST STUDIOS

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CONFIDENT ADLER HERE FOR TALKS

Buddy Adler, 20th Century-Fox executive head of production, arrived in London last week to discuss British production plans with Bob Go[illegible]stein, European production head for the company. During a press reception at the Savoy, which was attended by national critics, Mr. Adler proved op[illegible]nistic and confident about the future of the industry in general, and of 20th Century-Fox in particular. He gave examples of how cinema attendances in A[illegible]erica were increasing in ratio to the waning viewing figures for television, a trend gradually being reflected in Britain. (1) Buddy Adler and Mrs. Ad[illegible]r, the former actress Anita Louise, arrive at London Airport. (2) Jimmy Pattinson, 20th-Fox managing director, with Buddy Adler and Bob Goldstein[illegible]t the Savoy. (3) Harold Conway (*Daily Sketch*), Buddy Adler and John Ware, 20th-Fox director of publicity. (4) Jympson Harman (*Evening News*), John[illegible]Vare, Leslie Mallory (*News Chronicle*) and Buddy Adler. (5) Buddy Adler discusses his forthcoming British production schedule with Alex Walker (*Evening Standard*), Mr. Kisch (*Overseas News Agency*) and John Mountjoy, freelance columnist. (6) Jimmy Pattinson and Buddy Adler

Showmanship

—by FRANK HAZELL

This float — joint effort by ABC and Eros—is touring the London area during the three weeks of London r — ase of Eros' "Let's Get Married." Anthony Newley's top of the Hit Parade number "Do You Mind" is being relayed over a PA system installed on the float

NEW MEMBERS

B. Stevens, A/M. Lyric, Wellingborough.

P. J. Weatherhead, King's, Bristol, 2.

SEALS OF MERIT

H. T. Rex Rudd (first), manager of the Pavilion, Scunthorpe (Life Member No. 303).

J. Edmundson (third), manager of the Ritz, Bradford (Life Member No. 43)

THE COMPANY OF SHOWMEN

Personal touch in management

SOM... Miss G... entry ... his rec... of the ... to th... lieny ... n... ma...

Its ... th... N... fish ... Yorke... showm...

Doug... for ...

...ellent press coverage is reported by ...od, Rex, Stratford, on her assistant's ... KINE. Company of Showmen and ...arriage. I believe the article is one ... to appear on a cinema personality ...ular paper, and this kind of pub- ... to bring back that personal touch ...nt.

... fishy story from **G. Clark,** Majes- ...e. His feature coverage was on a ...t that has stumped the Ministry of ...nd Fisheries. Once again a good ...er misses the chance to get a plug! ...Adams, Regal, Kirkcaldy, was quick ... on the current walking craze by organising a contest on who could walk farthest to a cinema show. This was part of a campaign for "The Mummy" and the first prize was free seats for every horror film that will be shown at the Regal for a year. The idea seems to have caught on for members of the Kirkcaldy District Scooter club took part, and press editorial was quite outstanding.

Further press was gained by his search for a girl with a good spine-chilling scream. This was for a part in a prologue to the film when any female feeling like becoming a screaming success could start her stage career.

Normally the 100 or so press inches gained for these two ideas would satisfy any manager, but further mention came when someone pinched the "Mummy," £5 reward was offered for its return.

An excellent campaign in the good old showmanship style from **Roy Alexander,** Odeon, Bilston. He was another manager to gain feature press coverage on his showmanship award. This was the CMA Circle of Showmen plaque which the Mayor presented to him on behalf of the Company.

Believing in audience participation, **T. A. G. T. Steeples,** Essoldo, Rotherham, in collaboration with W. D. & H. O. Wills, held a Wills Woodbine Quiz night. Prizes of cigarettes were given from the stage and there seems to have been no shortage of contestants.

Attractive

For "Pillow Talk" he also gained help—this time from three attractive ladies who sat in their night clothes in a bed in the foyer and distributed leaflets. Again there seems no shortage of takers.

For the one night stand of Emlyn Williams reading Charles Dickens, the main press coverage came on the local authority's refusal to let school parties attend. I agree with Steeples that this seemed a little odd, and the press seems to have agreed with him. Perhaps the parents rectified the error.

R. L. Cook, Savoy, Swindon, got out into the streets for his advertising on "Two Way Stretch." Special displays were mounted at the start of the dual carriageways, and banners were used across the main streets. For three mornings, at the commencement of playdate, cleaners and male staff held a tug of war on the front theatre and this appears to have caused attention and comment.

I think I have mentioned the special column that **T. Hawkins,** Palace, Arbroath, writes in his local paper each week, but copies of recent months deserve another mention. It's called "Minor Corner" and covers events and programmes at his Minors' shows. This brings the Saturday morning matinees into the right field of public relations and makes them a service to the town's youngsters.

Local girl

A stroke of luck for **C. E. Perry,** Odeon, Skipton, in finding that the nurse who appears in "Student Nurse," was a local girl. He invited her parents and as she was at home at the time, the nurse as well! The local hospital provided a reception committee and the evening arranged was in excellent support of the film's story and message.

For a great and colourful occasion—

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'WEDDING IN SPRINGTIME'

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Associated-British Pathe Ltd. : **Warner-Pathe Distributors Ltd.**

'MAY WEDDING'

Eastman Colour
Negative Film Type 5250

The choice was

EASTMAN COLOUR FILM

Kodak Ltd., Motion Picture Film Division, London

'Eastman' is a registered trademark

'Kin MGM £600 Contest

A ivil Defence tie-up

MAN campaig Devil," He Defence class dis tion wit A co parked o sages fr These members theatre v An or presentati 'B". approach The coverage.

D. Moore arranged a useful "The World, The Flesh and the the Odeon, Bridgwater.

a tie-up with the local Civil nisation, which installed a first- the foyer, including a demonstra- lkie-Talkie radio sets.

an with flashing green lamp, was of the theatre, and relayed mes- o scout cars into the foyer.

cars went far afield and invited the public to speak direct to the e radio.

coloured box, also in the foyer was worded "Radio Active Source gave a meter reading when with a geiger counter.

resulted in very good press

Other ideas included postcards on shop ad. boards, overprinted score cards for whist drives and the insertion of credit slips into newspaper and magazine deliveries.

Several hundred slips were also placed on to car windscreens.

Paper bags were overprinted and distributed by confectioners and tobacconists.

Over 40 inches of press space were obtained.

Manager W. G. Kyle of the Odeon, Bury St. Edmunds, chose "North by Northwest" for special attention.

Bookmarks were given to several libraries in the area two weeks before playweek.

Two thousand leaflets were circulated by the theatre staff in their home districts.

One thousand visiting card sized throwaways were distributed by taxi drivers and bus conductors on the country routes.

BFPA and FBFM council meetings—continued from page 6

industry. It means more product—and more work."

Production levy.—The executive council continued its consideration of the CEA submission to the Board of Trade on the question of statutory levy. Its observations have been sent to the Board of Trade and it was agreed that the association should join the FBFM and ASFP in seeking a meeting with Board of Trade officers to present their joint obeservations.

"We consider the levy remains the lifeline of British production," said Mr. Watkins, "and it is in the best interests of the exhibitor that it should not be altered in any way that would affect the flow of product."

He pointed out that distributors and producers both contributed to the levy in addition to the exhibitors—a fact which often seemed to be overlooked. Mr. Watkins referred also to the "triumphant market" for British product, product which it would have been impossible to make without the levy.

Wilson inquiry.—The council considered the FFU industry inquiry could be a "very useful inquiry indeed" and accepted the invitation to supply information. Harold Wilson—who will preside over the inquiry—will be asked to indicate the particular topics with which he would like the BFPA to deal.

Television films quota.—Robert Clark, Connery Chappell, J. K. Morris, Ralph Smart and Adrian Worker have been appointed to serve on a joint committee with the FBFM to consider proposals for a "quota" covering films made specially for television.

Said Mr. Watkins: "They will go into various proposals and consider what representations should be made in the appropriate quarter. With all the artists and facilities available in this country we believe there is a rich commercial field in the making of films specially for television."

Answer to the CEA submission on levy goes to BoT

THE Federation of British Film Makers' answer to the CEA's submission to the Board of Trade on the production levy was sent to the Board at the end of last week.

The terms of the FBFM's memorandum were approved at last week's council meeting.

General secretary Andrew Filson, at the Federation's press conference on Wednesday, said the document had got to be rushed to the B of T, but it was hoped that the two producer associations could consult together with the aim of seeking a joint meeting with the Board.

A copy of the memorandum has been sent to the CEA, and Mr. Filson said that the Federation is willing to discuss it with representatives of the CEA.

Co-production. "The meeting in Paris with the French producers was extraordinarily good," said Mr. Filson. "The general atmosphere would not have been improved," he added.

The council, he said, had discussed points made in the joint statement issued by the FFU and the Italian unions. It was recognised that the unions must have safeguards but the council considered that some of the safeguards suggested by the British and Italian unions would, in fact, make co-production impossible.

Intentions

Mr. Filson said that he thought the unions did not fully understand the problems or the intentions of the producers; but he thought that misunderstandings could be cleared away and the matter settled at a meeting with the unions.

The producers' associations are arranging a joint meeting with the FFU to discuss the unions' safeguards and would afterwards meet Board of Trade officials to discuss co-production agreement proposals.

Television films quota: The council welcomed the BFPA's acceptance of the proposal to set up a joint committee to explore the possibility of a quota for films made specifically for television. It was hoped that the committee would start work soon.

Wilson inquiry: It was agreed that the Federation would co-operate as far as possible with Harold Wilson in the inquiry which he is undertaking for the FFU. Mr. Wilson is to be asked to name the problems on which he would like to receive evidence from the Federation.

Export: The council welcomed the agreement with Yugoslavia to facilitate the import of films and books. Under the agreement British producers will be able to secure the remittance of dinars through the help of the British Embassy and the COI.

It is understood that the remittances will be restricted to a total value of £25,000 a year.

The COI is also willing to help the industry with a scheme for showing films under Embassy auspices in East European countries.

Labour: The council discussed a report on the difficulties being experienced under the BFPA-FBFM agreement with the ETU and NATKE, signed in December last year. It called for certain concessions by the unions in return for a pay increase of 6d. an hour.

It is considered that the unions are not implementing the agreement in the spirit anticipated when it was signed.

New member: Crestview Productions, which has made a pilot film for television and is planning a series, was welcomed into membership.

NEWS OF THE WEEK

-continued from page 6

African 70mm. exhibition rights of Warwick's "The Tr s of Oscar Wilde."

Du Pl s has been in London several weeks negotiati product for his theatres which are all being uipped for 70mm., and has further secured rights in all ratios—70mm., Cinema-Scope, -screen, etc.—of Warwick's forthcoming ion pound production, "The Long Ships."

Du P has also been discussing the possibility o rld wide distribution by Eros of South n made pictures, and a plan for co-proc n between Warwick and South Africa rests.

Arre hooligans to end ays of terror

A R MENDATION that police should have p of arrest in cinemas has been made by the lon and Home Counties branch of the SC as part of its campaign to end rowdyis theatres.

"Su particular," said society secretary Bill El "has become a day of terror for many r ers."

The ch wants to see local bye-laws amende increased legislation given to local authorities to help bring hooliganism to an end. So that its campaign will operate throughout the country a deputation from the branch has put its views before the CEA.

The branch is to hold its annual film ball at the Lyceum on October 24.

Variety Club's biggest venture

VARIETY CLUB'S biggest single venture came to fruition last Tuesday, when "Pathways," the £40,000 annexe for blind-deaf children at Condover, near Shrewsbury, Salop, was officially opened.

"Pathways" is the biggest and finest home of its kind in Europe and has only one counterpart in the world, the Perkins Institute for the Blind in America.

Variety Club gave £20,000 towards the establishment of "Pathways," £7,000 of this sum being donated to the Club by the Emil Wertheimer Trust through Sam Eckman, Jr., and another £1,000 from the Juke-Box Operators' Association.

Chief Barker Monty M. Berman, who promised further support, headed the Variety contingent, who attended the opening and tributes to the Club's generosity in supporting the pioneer project were given by Godfrey Robinson and T. Taylor, chairman and vice-chairman respectively of the RNIB.

REVIEWS—continued from page 10

now cannot bear Morel near her, dying. Following Gertrude's death, Paul again sees Miriam, but spurns matrimony. Determined he will belong to nobody, Paul heads for London, intent upon studying art.

Production.—The picture, based on a novel written by an author who died 30 years ago, but is still very much in the public eye, proves yet again that though customs and fashions change, human nature remains the same. Dean Stockwell's efforts to adopt an English accent cause some stiffness, but he nevertheless gives a clever performance as dreamer and artist Paul; Wendy Hiller rises to considerable heights as the possessive Gertrude; Trevor Howard, although not too sure of his Nottinghamshire brogue, registers as the earthy, unimaginative Morel; Mary Ure displays an icy beauty as the emancipated Clara; and Heather Sears scores in contrast as the shy Miriam. The dangers of marrying beneath or above one's station are clearly revealed, the artistic temperament is closely scrutinised, and the far from gay 'nineties detail lends additional "colour" to the fable, boldly underlined by irony and sex. Moreover, its dialogue is adult, and the logical fade-out compliments audience intelligence.

Points of Appeal.—Thoughtful, engrossing and moving story, popular and talented cast, strong woman's angle, realistic atmosphere, arresting title, and CinemaScope.

Suddenly Last Summer

Columbia. British (X). Featuring Elizabeth Taylor, Katherine Hepburn and Montgomery Clift. Produced by Sam Spiegel. Directed by Joseph L. Mankiewicz. Screenplay by Gore Vidal and Tennessee Williams. Director of Photography, Jack Hildyard. Musical Director, Buxton Orr. 10,267 feet. Release not fixed

PATHOLOGICAL melodrama, suggested by Tennessee Williams's play. It's about a doting mother who not only encourages her poet son's homosexuality, but also takes extreme measures to "honour" his memory, following his violent death during a cannibalistic orgy. Katherine Hepburn never lets up as the phrenetic mother; Elizabeth Taylor is equally effective as a beautiful young woman enmeshed in the unholy business; and Montgomery Clift scores as a conscientious brain surgeon. The direction is not without imagination and the same goes for the photography, but "inspired" treatment merely increases audience revulsion. There's no entertainment here. Doubtful general booking.

Story.—Mrs. Venable, a wealthy Southern eccentric, had acted as procuress for her poet son, Sebastian, a practising homosexual. Sebastian mysteriously dies and Mrs. Venable offers the head of a hospital a million dollar endowment if his brilliant son, Doctor Cukrowicz, will tend her lovely niece, Catherine. Catherine accompanied Sebastian on a Spanish holiday and became mentally unhinged after witnessing his death. Mrs. Venable claims that Catherine is suffering from hallucinations and wants Cukrowicz to remove memories of Sebastian's end from Catherine's mind. Cukrowicz's father, thinking of the donation, and Catherine's mother and brother, indebted to Mrs. Venable, also urge the operation, but Cukrowicz has doubts about Catherine's insanity. Determined to get the facts, Cukrowicz brings all concerned together and injects Catherine with a truth serum. Catherine then says that she, prompted by Mrs. Venable, found young men for Sebastian, but suddenly the hungry paederasts turned on Sebastian, tore him to shreds, and ate him! The revelations drive Mrs. Venable mad and she thinks Cukrowicz is her son, but Cukrowicz wisely settles for Catherine, whose "hallucinations" were all too true.

Production.—The picture may be the work of a genius, but its pigments, greed, perverted mother love, homosexuality and cannibalism, canker its canvas. Katherine Hepburn is terrifying as the domineering Mrs. Venable, and Elizabeth Taylor frequently moves as Catherine, but even so their talents are cruelly wasted. Montgomery Clift impresses as Cukrowicz, the only decent character, but fails to achieve the impossible and lift the whole from the mire. There are occasional flashbacks, but the main action takes place in and around Mrs. Venable's creepy abode. To sum up, the film's fudamental sin is its inability to extract good from evil. Wholesome horror we can accept, but murky and purposeless Freudian-cum-Oedipus capers are quite another matter.

Points of Appeal.—Title and stars.

The Challenge

Rank. British (A). Featuring Jayne Mansfield, Anthony Quayle and Carl Mohner. Produced by John Temple-Smith. Directed by John Gilling. Screenplay by John Gilling. Director of Photography, Gordon Dines. Musical Director, Bill McGuffie. 8,393 feet. Release May 23, 1960

"ROUGH HOUSE" melodrama, built to mass measurements. It covers a lorry driver's not so brief encounter with a tough crime syndicate, and involves the "hero's" small son and a comely, big-hearted bad hat. The plot has gristle, as well as meat, and some of the situations, particularly those hanging on the nipper's plight, are definitely hammy, but uninhibited acting, a wide and colourful London seamy side backdrop and an in-the-nick-of-time climax give it industrial appeal. It should keep the action at all costs "ninepennies" on the qui vive. Reliable British star "thick ear."

Story.—Jim Maxton, a widower lorry driver, falls for Billy Lacross, a wayward beauty, and foolishly takes part in a large-scale robbery. After hiding the money, he gets caught and is imprisoned for five years. On his release, Jim learns that he was "shopped" by Kristy, the gang leader, and determines to keep the cash. He plans to buy a farm and bring up his small son, Joey, respectably, but Kristy kidnaps Joey and threatens the boy's life unless Jim hands over the loot. When Jim goes for the money, he finds that it has been destroyed during an explosion. Kristy immediately orders Joey's murder, but the police are alerted. Finally, Billy, now a night club queen, aids Jim, Joey is prevented from walking to his death on a railway line, and Gittens, a resolute detective, nabs Kristy. The repentant Jim, the chastened Billy and little Joey presumably start life anew.

Production.—The picture, a "classic" example of exuberant paper-back fiction, quickly survives its lorry driver "hero's" false start and careers to its conventional, yet eventful, "it's turned out nice again" climax, slap-happily disregarding red lights. Jayne Mansfield modestly reveals her curves as Billy and Anthony Quayle eschews subtlety as Jim, but neither has anything on Carl Mohner, shrewdly cast as the addictive Kristy. The rest, including Peter Pike as Joey, adequately fill stock roles. Its low life scenes, night club sequences, embellished by striptease and songs, motor chases and final thrills inspired by Pearl White's silent films, are energetically handled, and loose ends are firmly tied at the finish. Variety is the ace up its sleeve.

Points of Appeal.—Crowded tale, small boy interest, diverting asides, punchy cox and British label.

The Hypnotic Eye

Warner-Pathe. American (X). Directed by George Blair. Featuring Jacques Bergerac, Allison Hayes and Marcia Henderson. 6,664 feet. Release not fixed

BIZARRE "mutilation" melodrama, cunningly securing audience participation, concerns a one-time beauty who uses a well-known theatre hypnotist to venge her insane hate on all lovely women, but finally comes a mighty cropper. Jacques Bergerac gives a flamboyant and fascinating performance as the hypnotist; the supporting cast also does its stuff and the

continued on page 26

THE ROYAL WEDDING

Rank FD

WEDDING IN SPRINGTIME. British (U). Photographed in Eastman Color. Produced by George Grafton Green. Commentary spoken by Wynford Vaughan Thomas. 1,800 feet approx. Release immediate.—Here we have the Rank screen version of Her Royal Highness Princess Margaret's marriage to Mr. Antony Armstrong-Jones. It opens with brief synopses of the backgrounds of bride and groom and then, having introduced its "stars," concentrates on the bride's journey to the Abbey, accompanied by Prince Philip, and the arrival at the Abbey of the great and not so great. Then follow longshots and close-ups of the actual ceremony, amusing pictures of "angelic" choir boys, the happy pair's return drive to Buckingham Palace, and finally "shots" showing the Britannia, bride and groom aboard, passing under Tower Bridge and heading for the sea. What impresses most? The studied and spontaneous human touches. The scenes of Princess Anne, alone yet confident, as chief bridesmaid, Princess Margaret's curtsy and her husband's bow to the Queen after the ceremony, and the Prince of Wales offering his grandmother a protecting arm. In a word, "Wedding In Springtime" goes all out to win the womenfolk—and succeeds.

Warner-Pathe

MAY WEDDING. British (U). Photographed in Technicolor. Produced by Terry Ashwood. Commentary spoken by Michael Redgrave. 1,800 feet approx. Release immediate.—Here we have the associated British-Pathe screen version of the wedding of Her Royal Highness Princess Margaret and Mr. Antony Armstrong-Jones. It takes for granted that the public knows all about the radiant bride and lucky groom and, following some brilliantly composed scenes of revelry in London's streets on the wedding eve, gets on with the drive to the wedding and the ceremony. After taking a quick look at the guests, it covers the return journey from many exciting angles, contains remarkable "shots" of the grand staircase at Buckingham Palace, and culminates in the Princess and her husband waving from the deck of the Britannia. The commentary, spoken by Michael Redgrave, is a little more highfalutin' than that spoken by Wynford Vaughan Thomas in "Wedding In Springtime," but "May Wedding" has a slight edge on its rival photographically and musically. Each is, nevertheless, a miracle of concise reporting, technical efficiency and dispatch. Both were completed within 24 hours. "May Wedding" is, in short, more of a man's film, but how happy any exhibitor will be with either!

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REVIEWS—continued from page 24

director skilfully employs shock tactics. The staging, too, is realistic, and the dialogue smooth. Very good "gimmick" offering.

Story.—A series of incidents in which young women disfigure themselves while under post-hypnotic influence baffle the police. Dave Kennedy, a detective, investigates and takes his girl, Marcia, and her friend, Dodie, to see The Great Desmond, a famous hypnotist, and his ravishing assistant, Justine. Dodie voluntarily joins the act and later gives her face an acid bath. Dave and Philip Hecht, a police psychiatrist, then set a trap for Desmond and subsequent events prove that Justine controls Desmond. Desmond promptly hypnotises Marcia and he and Justine drag her to the "cat-walk" of the theatre, but Dave saves her from certain death by shooting Desmond. Before leaping to her doom, Justine tears off a mask and reveals her terribly scarred features, which had caused her jealousy and hatred of all attractive women.

Production.—The picture permits the hypnotist to address his audience and welcome their co-operation, and the intimate touch heightens atmosphere. Jacques Bergerac definitely has the grand manner as Desmond, the uneasy possessor of the hypnotic eye: Allison Hayes cuts a striking figure as the mad Justine; Marcia Henderson strengthens its emotional slant as guinea pig Marcia, and Joe Partridge and Guy Prescott are most professional as Dave and Hecht. Its close-ups of the facially-scarred women chill the spine, but a beatnik jam session and a conventional love interest ease the tension, while Marcia's rescue and Justine's fatal purler furnish a morally sound and showmanlike finale.

Points of Appeal.—Intriguing and "seat-edge" tale, competent team, title and exceptional exploitation angles.

The Professionals

Anglo Amalgamated. British (U). Featuring William Lucas, Andrew Faulds and Colette Wilde. Produced by Norman Priggen. Directed by Don Sharp. Screenplay by Peter Barnes. Director of Photography, Michael Reed. Musical Director, Muir Mathieson. 5,511 feet. Release June 6, 1960

POCKET suspense melodrama, put over with top feature aplomb. It's about a master thief and his accomplices who successfully execute a large-scale bank robbery, but, ironically, come a cropper while counting their chickens after they're hatched. The cast and director subtly introduce heart, or rather human, interest, but never allow sentiment to lessen tension as it swiftly moves to its seat-edge and salutary climax. It'll grip and intrigue both sexes. Very good British "second."

Story.—Joe Lawson, a calculating crook, and Vince Clayton and Eddie Holden, his henchmen, relieve a suburban bank of a useful sum. Lawson then determines to raid a City bank, but awaits the release from gaol of Phillip Bowman, the best safe-cracker in the business. Lawson persuades Bowman to do the bank job before he weds Ruth, his loyal girl friend. After working through a sewer, a brick wall and the steel doors of the vault, the thieves grab the money, but later Inspector Rankin of the 'Yard questions Holden about the earlier robbery. Holden gives himself and his associates away, and the police swoop on the gang just as Bowman's marriage to Ruth is being celebrated.

Production.—The picture follows the path first blazed by "Rififi," yet not only stands firmly on its own feet, but delivers tremendous punch. William Lucas thoroughly convinces as the incorrigible safe-breaker Bowman; Colette Wilde imparts a compelling feminine touch as Ruth; and Andrew Faulds is most professional as Inspector Rankin. Its supporting types, too, register. The planning of the coup is as exciting as the actual operation, and sympathy subtly switches to the "hero" as Nemesis overtakes him without taking the edge off its spectacular "crime does not pay" finale.

Points of Appeal.—Engrossing and thrilling tale, competent team, obvious woman's angle, showmanlike fade-out and U certificate.

Zorro The Avenger

Disney. American (U). Directed by Charles Barton. Featuring Guy Williams, Charles Korvin and Henry Calvin. 8,272 feet. Release not fixed

PERIOD adventure melodrama, based on the time-honoured Zorro stories. It tells how a seemingly indolent scion of an aristocratic Spanish family prevents a traitor from handing over California to a foreign power. The leading players act vigorously with their tongues in their cheeks; wholesome comedy punctuates the skullduggery; and the finale is hectic. Reliable title "support" for the industrial masses and youngsters.

Story.—Varga, alias The Eagle, an unscrupulous gentleman, and his henchmen plan the overthrow of the Californian Government. The Eagle causes dissension within an army led by Alejandro, an aristocrat, and Diego, Alejandro's son, appears disinterested. Actually, Diego is Zorro, a famous masked raider, and he secretly wages war on The Eagle. Aided by Bernardo, his deaf-mute manservant, and Garcia, a corpulent sergeant, Zorro eventually exposes The Eagle and his followers.

Production.—The film starts at the gallop, but the main contenders in the battle of brawn tire a little towards the end, yet manage to stage a grandstand finish. Guy Williams and Charles Korvin are well matched as Diego, alias Zorro, and Varga, alias The Eagle, and Henry Calvin and Gene Sheldon provide the light relief as Garcia and Bernardo.

Points of Appeal.—Straightforward story, eager cast, exuberant highlights, artless fooling, series values and U certificate.

Killer's Cage

British Lion. American (A). Directed by Mel Wells. Featuring Terry Becker, Elisa Loti and Ed Nelson. 6,321 feet. Release not fixed

ROMANTIC crime melodrama, made in Mexico. It concerns a special feature writer whose magazine articles result in him being pushed around by gangsters and the FBI. The backgrounds are authentic, but correct and colourful locale fails to atone for undistinguished acting, clumsy direction and a dog-eared script. Few will know what it's all about, and less will care. So-so "second."

Story.—Mike Story, an American scribe living in a Mexican village, cares for Maria, an attractive girl whom he hopes to marry, and her young brother, Pepe. Mike pens revealing articles about a crime syndicate for a magazine and these are seen by Max Frankel, boss of the outfit. Max unsuccessfully tries to bribe Mike to stop the series, and two mysterious thugs also intimidate Mike. Meanwhile, Paul Lane, an FBI man, arrives and wants Mike to testify against the syndicate. Mike refuses because it would incriminate him, but, after Pepe is murdered by the strong arm men, he changes his mind.

Production.—The picture keeps on the move, but comedy, romance and rough stuff are hopelessly jumbled. Terry Becker is not too bad as Mike, and Elisa Loti has a certain charm as Maria, but the rest are a dud lot. True, its scenery, finely photographed, impresses, but "good visability" is poor compensation for a confected, muscle-bound plot.

Points of Appeal.—Title, efficient camera work and useful length.

Justice And Caryl Chessman

Orb. American (X). Directed by Ed Spiegel. Commentary by Quentin Reynolds. 3,972 feet. Release immediate

REAL-LIFE documentary, or rather dossier, of the notorious Chessman case. It traces the events that led to Chessman's arrest and conviction for robbery and rape; partly reconstructs the trial, and shows how the prisoner neatly side-stepped the gas chamber for 12 years. Quentin Reynolds, the famous war correspondent, supplies the commentary, and the mother whose daughter was driven insane by Chessman's lust, a woman juror, the cop responsible for Chessman's apprehension, a public prosecutor and Chessman's lawyer figure pro ently in the proceedings. Skilfully and eloqu presented the film bristles with talking point Headline featurette.

Production.—The picture nearly not quite bends over backwards impartially summarise a legal battle that has become ory. Caryl Chessman photographs badly, but kly proves his skill as a lay lawyer. The ev ce of key witnesses and others intimately c rned with the ugly affair is smoothly tabulat and Quentin Reynolds, the commentator, a ugh obvi- ously against capital punishment, a ds making Chessman a martyr or an ogre.

Points of Appeal.—Title and obv s exploitation angles.

Flamenco

Gala. Spanish (U). Photographed Eastman Color. Directed by Antonio Del A . Featuring Joselito Jimenez, Mari Carmen onso and Manolo Zarzo. 7,751 feet. Releas ot fixed

MUSICAL comedy drama, made Spain and sprayed with Eastman Color. It's abo a pocket Caruso who uses his gift to finance e restoration of a small girl's sight. The tale i slight, but the young star has an engaging p ocity, as well as powerful lungs, and its Spanis town and country backgrounds are beautifully composed and superbly photographed. Lucid English subtitles strengthen continuity and widen its appeal. Acceptable family and popular hall "double bill."

Story.—Joselito, a mischievous village youngster, has a wonderful voice and determines he will aid Alice, a little girl, regain her sight. Joselito and Quico, his sister's irresponsible boy friend, visit Seville and Joselito enters a radio talent contest and wins. Mr. Richard, a wealthy American tourist, and Dorothy, his daughter, hear Joselito sing and they sponsor him. Meanwhile, Alice's sight is restored.

Production.—The picture has a heart interest and some humour, but the singing of its young star is its main attraction. Joselito Jimenez sings lustily and also shows acting ability as Joselito; Mari Carmen Alonso is most convincing as the sightless Alice; and the adult players willingly occupy back seats. The exteriors, finely recorded in Eastman Color, are delightful.

Points of Appeal.—Happy tale, talented young players, tuneful songs, captivating scenery, Eastman Color and "U" certificate.

TRADE SHOWS

LONDON

May 16:
Suddenly, Last Summer (X); Wo lers of Ontario (U) short. Columbia. Own Theatre. 10.30 a.m. and 2.30 p.m.
Dill Jones and His All Stars (U). Grand National. Editorial Theatre. 10 a
Image of Cyprus; Call Back Yesterda shorts). British Lion. Own Theatre. 2.30
Le Testament D'Orphee. Gala. G -Royal. 11 a.m.
Stephanie. Gala. Gala-Royal. 4 p.
May 17:
Oscar Wilde. 20th-Fox. Carlton. 1 0 a.m.
May 18:
Dentist in the Chair (U). Renown. S o One. 10.30 a.m.
The Nudist Story (A). Eros. Starligh heatre. Mayfair Hotel. 2.30 p.m.
The Beatniks. British Lion. Own heatre. 10.30 a.m.
May 19:
Sign of the Gladiator. Anglo Am mated. Studio One. 10.30 a.m.
May 20:
In Every Man's Heart (short). Saxon lassic. Baker Street. 11 a.m.
White Inferno. British Lion. St One. 10.30 a.m.

MANCHESTER

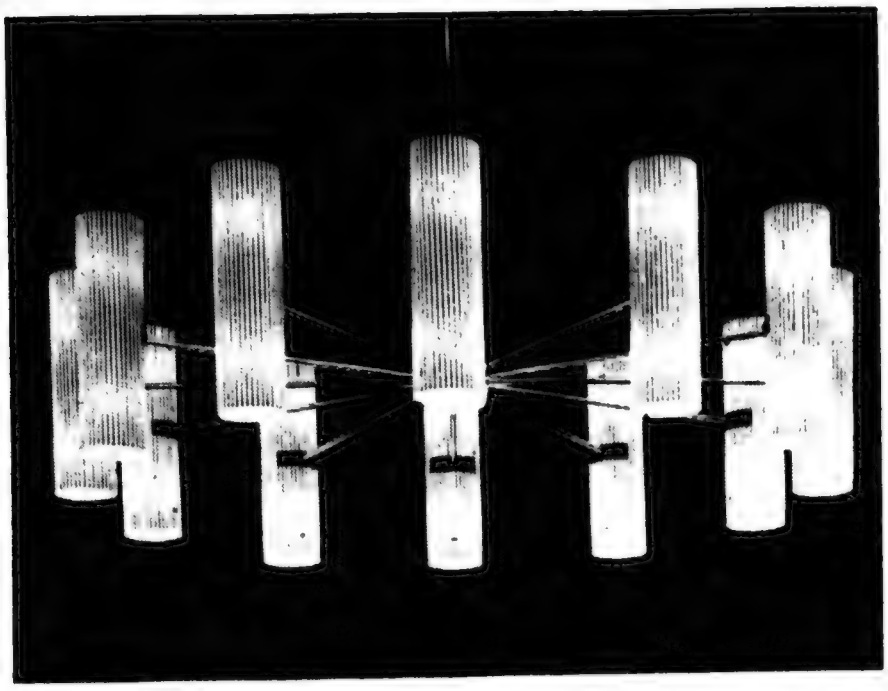
May 16:
Sergeant Rutledge. Warner-Pathe Theatre Royal. 10.30 a.m.

The IDEAL KINEMA

Supplement to Kinematograph Weekly

New Ideas in Lighting

by 'LUMINAIRE'



A multi-lamp fitting with plasticised fabric shades which is included in the Variform range of GEC

NEW lamps, fittings and developments in lighting techniques were conspicuous by their presence at the Electrical Engineers Exhibition. Although a vast variety of tungsten filament and discharge light sources is listed in manufacturers' catalogues, lamp research engineers are constantly at work developing new and improved types.

Many of these are produced to meet special demands but it is not unusual for the field of application to widen with the inevitable discarding of older lamps.

In the fluorescent lamp group, the 5 ft. 80 watt rating is now supplied with a standard bi-pin cap and a universal type (silicone coated or earth striped) is available for use with either switch or quick start control gear. Improvements have been made in the luminous efficiencies of the complete range, which now extends from the 6 in. 4 watt to the 8 ft. 125 watt and includes a special high output 5 ft. 125 watt rating.

The latest "white" addition is called Natural DeLuxe and its colour rendering qualities which are considered to be superior in the red region, are successful in imparting extra freshness to foods and human complexions.

Sodium lamps, widely used in street and yard lighting are now made in alternative sizes in 200 and 280 watt ratings. One manufacturer, with an eye to facade lighting, has produced a compact weatherproof floodlight, with a highly polished asymmetrical reflector, for use with the 3 ft. 200 watt sodium lamp.

The mercury fluorescent lamp range has also been enlarged and there are 250 and 400 watt internal reflector types for area lighting application where dirt and dust are prevalent and access for cleaning is difficult.

The tendency towards the production of smaller tungsten lamp bulbs often results in the overlamping of ipstalled fittings and electrical failures have occurred, due to overheating of lampholder wiring. Entry wires of all lighting fittings should be regularly inspected, and asbestos-roved or heat-resisting cables should be introduced as a safety precaution.

Although there is a certain sameness in the appearance of many of the "bread and butter" lines of fittings, it was evident that more consideration is being given to the safety and practical aspects of mechanical and electrical design. Easy methods of fixing and installation, and simplification of access arrangements to facilitate cleaning and lamp changing were also revealed.

Basic Construction

The principle of basic component construction of fluorescent fittings is now well established in the lighting industry and in many cases it has been extended to the cheaper but nevertheless well designed lines which utilise the new slim section switch start control gear. In the higher quality groups, spring-loaded lampholders, local cartridge fuses, polyester-filled control gear and a wide variety of reflector and diffuser attachments are the keynotes of design.

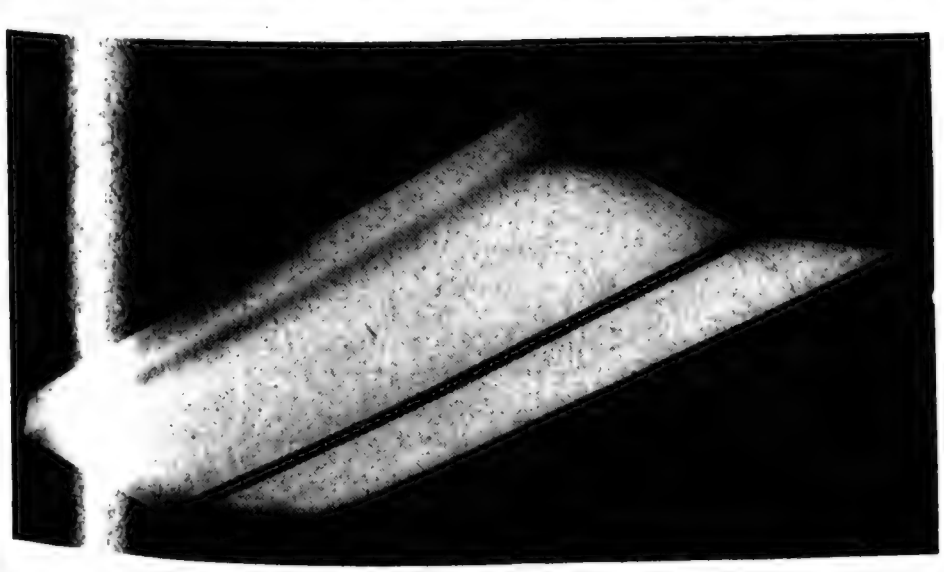
Perspex, Diakon, pvc and polystyrene are the accepted diffusing materials and one firm is introducing prismatic glass panels for controlling zonal brightness. Translucent cubic cell louvres are generally ½ in., 1 in. or 2 in. square and have a shielding angle of 45 deg.

A completely new line of styling was apparent in a series of Italian fluorescent fittings which are being imported by Lumitron, Ltd. Opal Perspex and brass are employed in an elegant and graceful manner not usually associated with a linear light source and many of the luminaires would be found specially suitable for foyers, lounges and restaurants.

Integrated fluorescent lighting elements are now listed for all types of proprietary modular ceilings—they can be supplied in 2 ft., 4 ft. and 6 ft. lengths for both 1 ft. and 2 ft. modules. Plain or patterned plastic or glass diffusers and egg-box louvring are the more usual light controlling materials.

For the completely suspended ceiling there is a new 2 ft. sq., "Cirogrid" diffuser, supplied by Harris and Sheldon (Electrical) Ltd. The

continued on page 29



Pendant ceiling-mounted four-lamp fluorescent fitting by Harris and Sheldon

The Berwyn, a wrap-round fluorescent diffuser by Falk, Stadelmann

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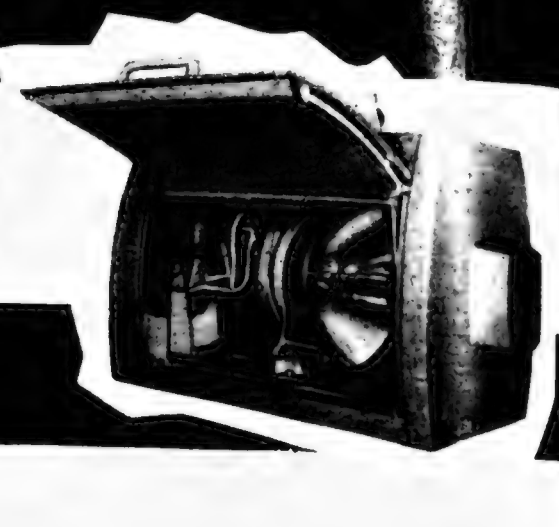

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WRITE FOR DETAILS OF THE G.B-KALEE ASSISTED FINANCE PLAN

Talking TECHNICALLY

AM not ...ng those who believe that the market ... country for 70-mm. projectors saturated. ... my view every important cinema will, in cour... time, install 70-mm. equipment, because I fe... an increasing number of films being produ... in this gauge, and becoming available in ...mm. only after they have done round of ... major cinemas.

There is ...ry sound reason why American producers sh...ld work in the larger gauge—a reason that ... not apply to this country: that many drive-i... theatres are being equipped with dual-gauge projectors. The conditions of the drive-in theatre, with its enormous screen area and its insatiable demand for light, make 70-mm. the obvious choice.

But it is a striking fact that the majority of the 70-mm. projectors come from Europe — the one-time pre-eminence of the American manufacturers seems to be slipping. Besides the Philips, which we know, there are the Bauer (handled by General Precision, makers of the Simplex and by RCA over here) and the Cinemeccanica, handled here by The Rank Organisation. Apparently the only American-made 70-mm. projector is the Century, a feature of which is its double rear shutter; it incorporates, of course, 6-channel Western Electric sound.

Not the least amazing feature of the 70-mm. gauge is the life of its prints. "South Pacific" has just celebrated its second birthday at the Dominion, Tottenham Court Road, and the Gaumont, Manchester (run of course on Philips projectors), and I am assured that the original prints are still running, completely undamaged; the sound is in fact better than when the prints were new.

In giving credit to the gauge and to the projectors, I must not overlook the contribution of the projectionists, Harold Copus, of the Dominion, and Percy Gough, of Manchester, and their crews.

\+ + +

A COUP... of years ago at the Brussels Exhibition we ... the Walt Disney Circarama projection sy..., in which eleven 16-mm. projectors show... a series of pictures that covered the whole ... the interior of a circular building. Now, acc... to *International Projectionist*, the Russians ... doubled this achievement: they have inst... in Moscow a pavilion in which 22 projec... show two rows of pictures, the upper row... round the domed roof of the building.

We may ...gard these ideas as mere stunts, but I wonde... whether there might not be a sufficientl... de market for them to be taken more se...ly? It is a distinctly novel experience t... watch a car approaching—see it side view—the... turn round and see it vanishing in the distan... Such a show could be a permanent attraction ... any amusement park or exhibition.

\+ + +

THE ... ST system of automation to be widely use... in the cinema was the Essoldomatic —now p...tomatic. Last month I described the Philip... installation at the Queen's, Bayswater. From Te... Driscoll of Walturdaw I have received de... of yet a third system—the Zeiss-Ikon.

The pr...ype of the Ernemat was demonstrated eighteen months ago at Photokina. Like the Projectomatic, it employs a pin-drum providing 24 circuits, and operating the projectors and their light sources, house and stage lighting, stage curtains, screen masking, slide projector, tape recorder, also a programme indicator in the foyer, and, if desired, a bell which alerts the house staff just before the end of a performance.

The Ernemat is intended to operate only with a xenon lamp, an ignition device for which forms a second unit. When a xenon lamp ages, it may need two or three striking pulses before it will ignite, and the pulses are repeated at one-second intervals until the lamp does light.

As an alternative to full automation, a simple change-over control has been produced. The programme is started by pressing a button, and thereafter the metal contacts on the film operate the change-overs automatically. The equipment comprises a small synchronous motor operating microswitches.

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IN 1939 I wrote an article for THE IDEAL KINEMA (due to the outbreak of war it was never printed) urging that every news theatre should install large-screen television so that it could show real up-to-the-minute news, as distinct from newsreels. Towards the end of the war, the late Capt. A. G. D. West of Cinema Television Ltd. (now Rank-Cintel) prepared a comprehensive report on the possibilities of television distribution of cinema programmes.

But America has beaten us to it. According to one of our contemporaries here, a heavyweight championship to be staged in New York on June 20 is to be shown in cinemas throughout the United States; our best achievement to date was the Coronation, shown in possibly a dozen cinemas.

Distribution to American cinemas is to be by co-axial cable to central distribution points, from which microwaves will take the signals to the cinemas. No information is given in regard to the projectors. It is doubtful whether such a scheme would be possible in this country; almost certainly an arrangement with the BBC or ITV would be necessary.

It has been quite correctly argued that our present scanning standard of 405 lines gives inadequate definition for a large-screen picture. Both the BBC and ITV are accustomed to working on 525 lines in the preparation of material for America, but, for a really high quality picture, we should probably need to go to the French standard of 819 lines, with which the BBC, at least, has made tests.

But, if we are going to show the same programme that people can see on their own receivers, will they pay to see it on the cinema screen? Undoubtedly with sporting events there will be a greater feeling of participation; but the most important development—as I suggested in an article a few months ago—is the coming of colour.

Because of the cost, it will be a number of years before colour can be introduced into the home; but it would be quite feasible today to consider the transmission of programme material which would be shown in colour on the cinema screen, and would be compatible for domestic black-and-white receivers.

Could a colour TV picture be projected on a cinema screen? Well, Philips already has in use its "Mammoth" projector, which, using three cathode-ray tubes in the primary colours, is capable of showing a 12 ft. picture. In this country Pye and EMI are known to have produced experimental colour projectors, while in the States the Eidophor—which employs an arc lamp as light source—is being developed for colour.

I do urge that the three cinema groups—Rank, ABC, and Granada—that are associated with television interests should investigate the problems of colour television in the cinema, with a view to ensuring its full consideration before 1962, when the renewal of the existing charters comes under review.

Next Sunday the BKS will hold a no doubt crowded meeting at the Queen's, Bayswater, when, by courtesy of ABC, the remote-control system based upon Philips FP.20S projectors is to be demonstrated.

From Bob Pulman I learn that CMA is working on a system which provides complete automation—the marriage of the same Philips projector with Projectomatic.—R. H. C.

New ideas in lighting—contd.

louvres are specially formed from three sheets of rigid pvc film, resulting in ¼in. dia. circular holes and a 45 deg. cut-off angle. Fluorescent lamps arranged above the louvre frames, at a 1½ to 1 spacing height ratio, produce a luminous ceiling of low surface brightness and distinctive appearance. The tiles themselves are supplied complete with supporting framework and are light in weight and will not support combustion.

Another suspended ceiling, recommended where cost is of prime importance, is that marketed by Isora Illumination Ceilings. The diffusing elements comprise a light metal steel frame 40 in. sq. over which is stretched a thin pvc sheet available in Daylight Blue, Frosted White and other colours. The panels are supported in an easily erected 17 gauge mild steel framework and can be removed from below for cleaning and maintenance. One of the great advantages claimed is that the ceiling can be used for sealing off large roof spaces thus effecting savings in fuel costs.

The GEC "Variform" range of tungsten lamp fittings is an excellent example of production in which all aspects of engineering and aesthetical design have been considered. Interchangeability of parts which permits of infinite variety of decorative appearance at an economical figure is a welcome feature when fittings are installed in a building which has rooms used for different purposes.

Various types of bulkhead fittings housing miniature fluorescent tubes can now be purchased, their advantages being high light output and fewer lamp replacements.

Accent effects by means of internal reflector lamps is a regular feature in modern display lighting techniques and a single flange ring attachment has been produced to cut down the time taken for installation of ceiling recessed "spots." The flange ring fits in a circular aperture cut in the suspended ceiling; it is provided with two anchor grips the teeth of which fold back and give the required gripping action.

The reflector lamps are bracketed to, or rest in, the flange ring to enable vertical or angled lighting effects to be obtained. A complete range of these and other easily mounted adjustable "spots" is offered by C. M. Churchouse, Ltd.

ABERDEEN PALACE

A different conversion

THE Aberdeen Palace, which has re-opened its doors as a ballroom, ranks as one of the most interesting and successful conversions ever undertaken by CMA.

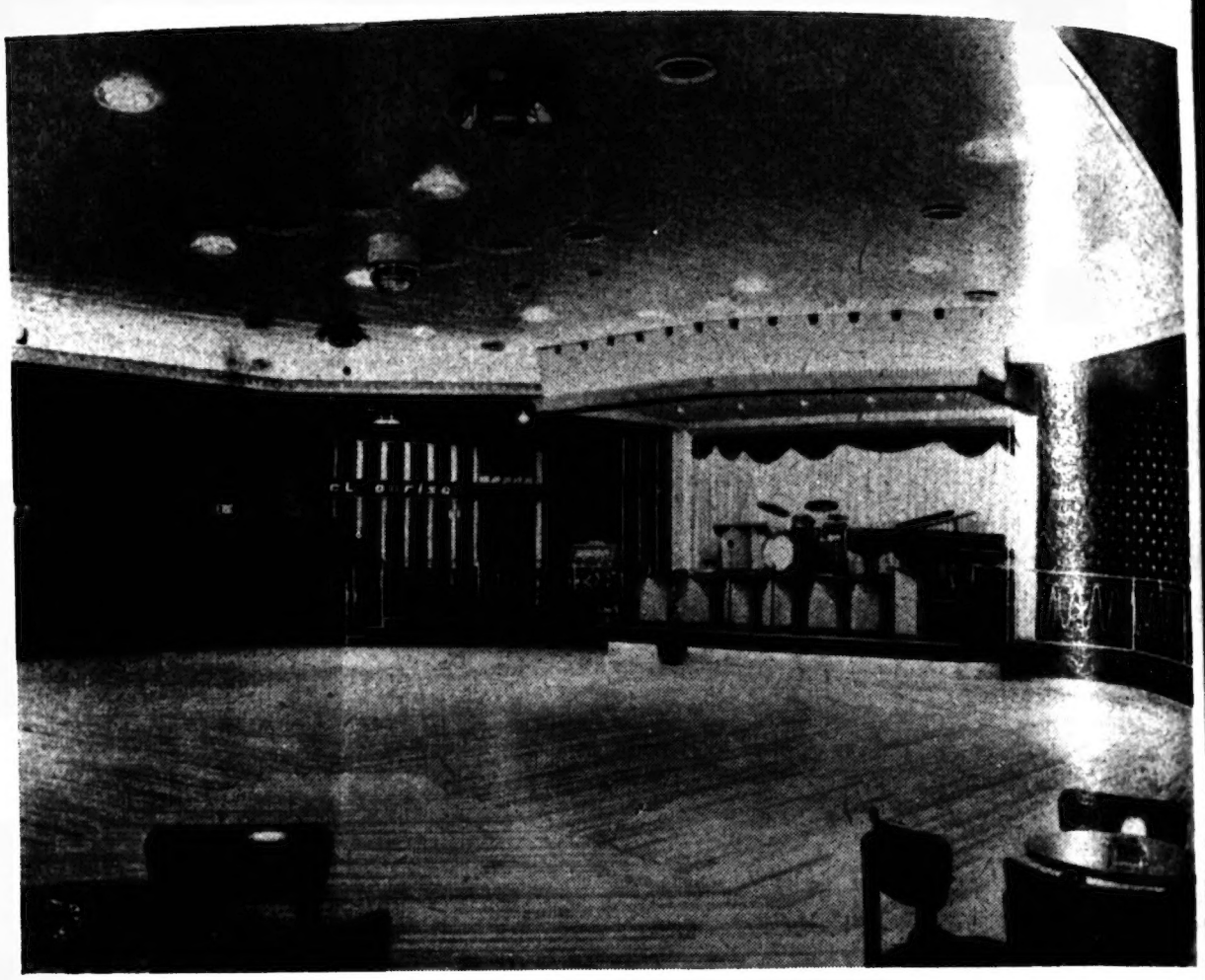
Because the circle of the theatre was both extremely large and unusually low, the architect, Lennox D. Patterson, in conjunction with CMA engineering department, decided to minimise the structural work by leaving it intact: and to give intimacy to the dance hall by taking the underside of the circle as the new ceiling line.

From this decision it was only a step to filling in the space in front of the circle with a false ceiling—of metal tiles—which extends from balcony front right through to the stage end of the auditorium. Immediately over the dance floor, however, part of this new ceiling was raised and a lighting trough fitted around its perimeter.

Octagonal Floor

The "different" aspect of the hall was further accentuated by the laying of a semi-sprung maple dance floor, octagonal in shape and mitred in construction.

Following the innovations made at the recently opened New Majestic at Hull, a control room handling all ballroom lighting, effects and PA, has been installed—in this instance just above dance floor level.



The ballroom at the new Aberdeen Palace, showing the octagonal floor. To the left of the band dais is the entrance to the "el corisco" Latin-American style buffet

The stage end of the old Palace cinema—which in conversions of this kind usually houses the band dais—has, instead, been converted into a raised and balustraded sitting-out and buffet area. The band dais itself is situated on the side of the old cinema auditorium.

Latin-American

From the dance floor a staircase leads up to the "el corisco," a buffet decorated in Latin-American style and situated in the old circle foyer. This connects directly with a lounge-buffet (also with the cloakrooms) which are reached via the main circle staircase from the original foyer.

This buffet-lounge is equipped with closed circuit television so that, through the eyes of a roving camera in the ballroom, its occupants can be in constant touch with events on the dance floor. This equipment, possibly the first to be installed in any ballroom, certainly the first to be installed by CMA, was supplied by GB-Kalee, Ltd.

Scaled Down

Like the auditorium the foyer has been "scaled down" in size, and lighting, fabrics and wall coverings all contribute to a new and more intimate look.

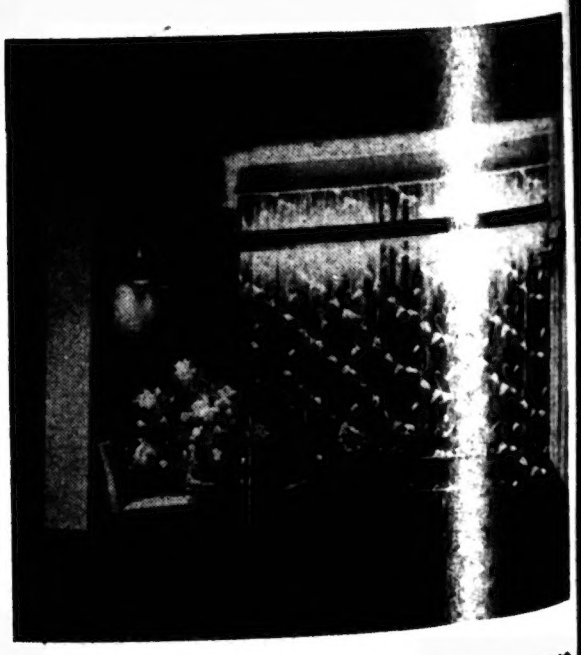
As befits an entirely new approach to ballroom conversion, the Palace ballroom also utilises many new and exciting colours and materials, notably an attractive soft lavender on the central ceiling area and a specially made Sandersons wallpaper in red, blueberry and gold.

Cost of converting the old Palace into this luxurious ballroom—including improvements to the existing plenum plant—is an estimated £40,000.

The maple floor will be maintained in condition for dancing with a modern mechanical floor cleaning and maintenance equipment, the Progress Universal Floor Machine.

This machine, in one operation, sweeps and polishes the floor and vacuums the dust from it. The strip of floor all round the hall, so liable to become soiled from drinks, foodstuffs, etc., will not be allowed to be an eyesore at the new Palace as the Progress Universal, with its dry cleaning process, will keep the whole floor clean.

CMA used this process at the West End Ballroom, Birmingham, and the New Majestic Ballroom, Hull, is also maintained with Progress equipment with a process evolved by the manufacturer, Progress (Universal) Limited.



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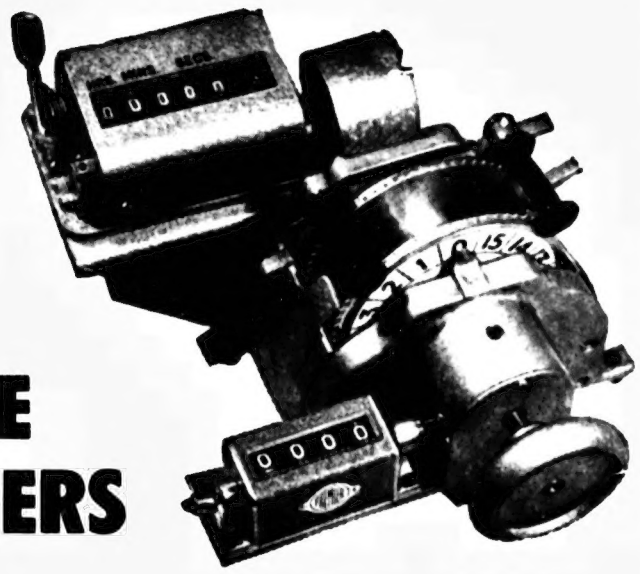

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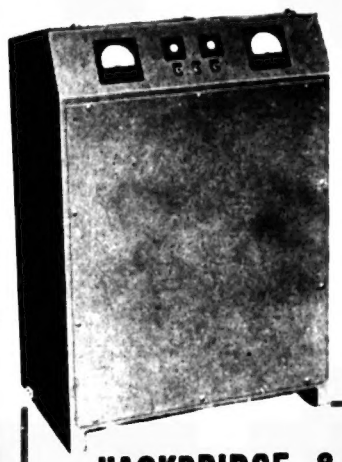

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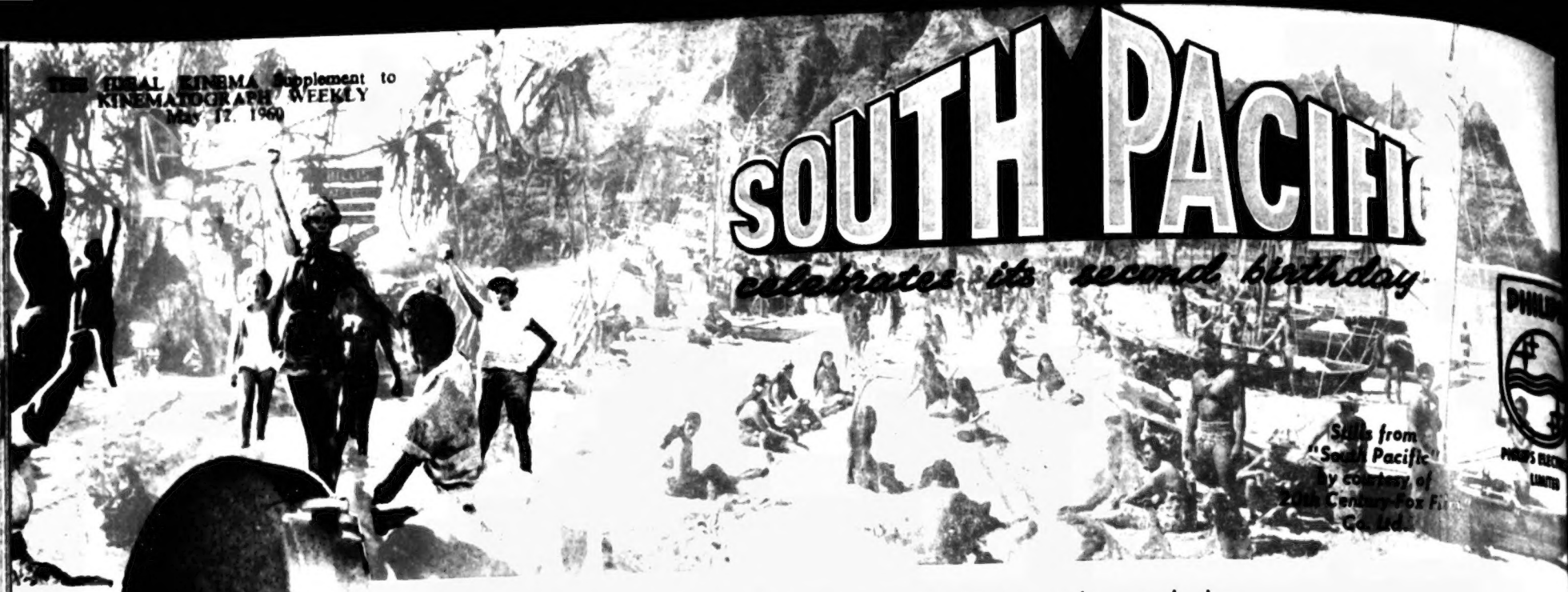
SOUTH PACIFIC
celebrates its second birthday
Stills from "South Pacific" by courtesy of 20th Century-Fox Film Co. Ltd.
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At the Dominion, Tottenham Court Road, London, and the Gaumont, Manchester, more than 1180 runs have been completed of this great picture; in other theatres the film has achieved hundreds of runs – in every case with a single print, which is completely free from damage.

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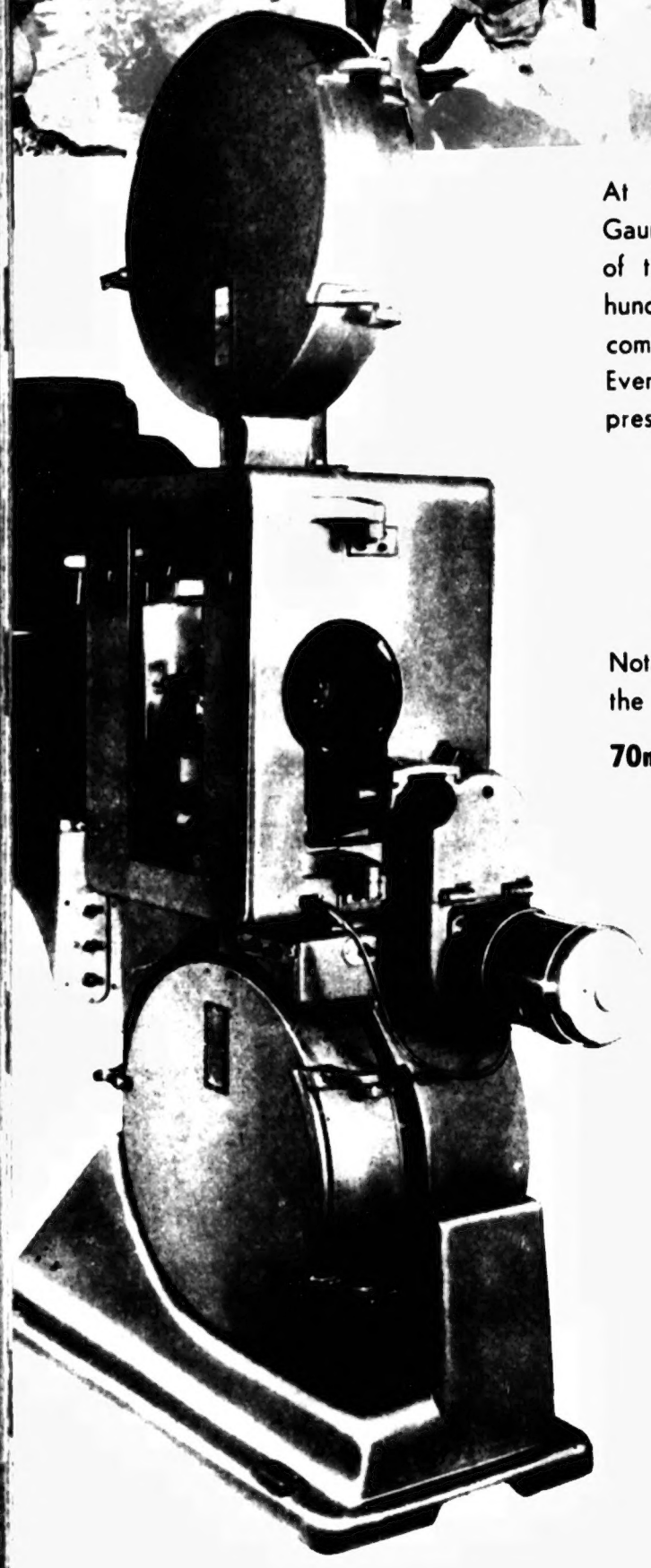

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